116

WING TSUN DUMMY TECHNIQUES

AS DEMONSTRATED BY GRANDMASTER YIP MAN

Written By: —

MASTER YIP CHUN

Technical Adviser: —

DR. LEUNG TING

THE ONLY BOOK TEACHING YOU THE COMPLETE SET OF THE "REAL" WING TSUN WOODEN DUMMY TECHNIQUES & THEIR APPLICATIONS

116 WING TSUN DUMMY TECHNIQUES
AS DEMONSTRATED BY GRANDMASTER YIP MAN

Written by:

MASTER YIP CHUN

Director of Yip Man Martial-Art Association

Technical Adviser:

MASTER LEUNG TING

B.A., Ph.D.,
10th Level M.O.C. of I.W.T.L.T.M.A.A.

CHIEF TRANSLATOR
RICHARD LEE
B.A. Hons., M.A., M.I.L.

ASSISTANT TRANSLATOR
BEN LEE

CHIEF EDITOR
LEUNG TING

ASSISTANT EDITOR
LEUNG WAI BUN

Copyright © 1981, by Leung's Publications, Hong Kong.
All rights reserved. Printed in Hong Kong.

PUBLISHER
LEUNG'S PUBLICATIONS
P.O. Box 71080, Kln Central, Hong Kong.
Tel: (852)-7800468/3884155. Fax: (852)-7808181.

ISBN 962-7284-03-3

Preface

The 116 Wing Tsun Dummy Techniques is the name of a book being planned for publication ever since the death of my father, the late Grandmaster Yip Man. As the heir of the grandmaster of a style of Chinese Kung-fu, I feel it my responsibility to put into print, the techniques of the wooden dummy, which form the essential part of Wing Tsun Kuen, and to allow readers and enthusiasts of martial arts to understand, through the aid of a set of photos passed to me by my father, the ways of applying these techniques. However, publication of the book was delayed, because I was aware of the fact that many fellow-tutors of Wing Tsun Style were teaching the *Wooden Dummy Techniques* in ways quite different from those my father taught me. The appearance of the book might, as I thought earlier, make these tutors feel embarrassed.

During the past year, a tutor edited a book in my name, in which the photos used as illustrations were part of my collection I obtained from my father. I really didn't know how he got these photos. What makes me sick is the disorderly arrangements of the materials, and the incorrect and incomplete explanations and demonstrations. That book will surely blur the image of my father, and lead readers into misbelief of wrong techniques. That is why I find it necessary to publish my own book.

I wish to thank my kung-fu brother Dr. Leung Ting for offering his opinion throughout the planning of this book. and helping me in every way when putting it into print.

It is my sincere wish that readers will find this book helpful not only as a reference book of martial arts, but also as an indispensable aid while taking courses of Wing Tsun Kung-fu.

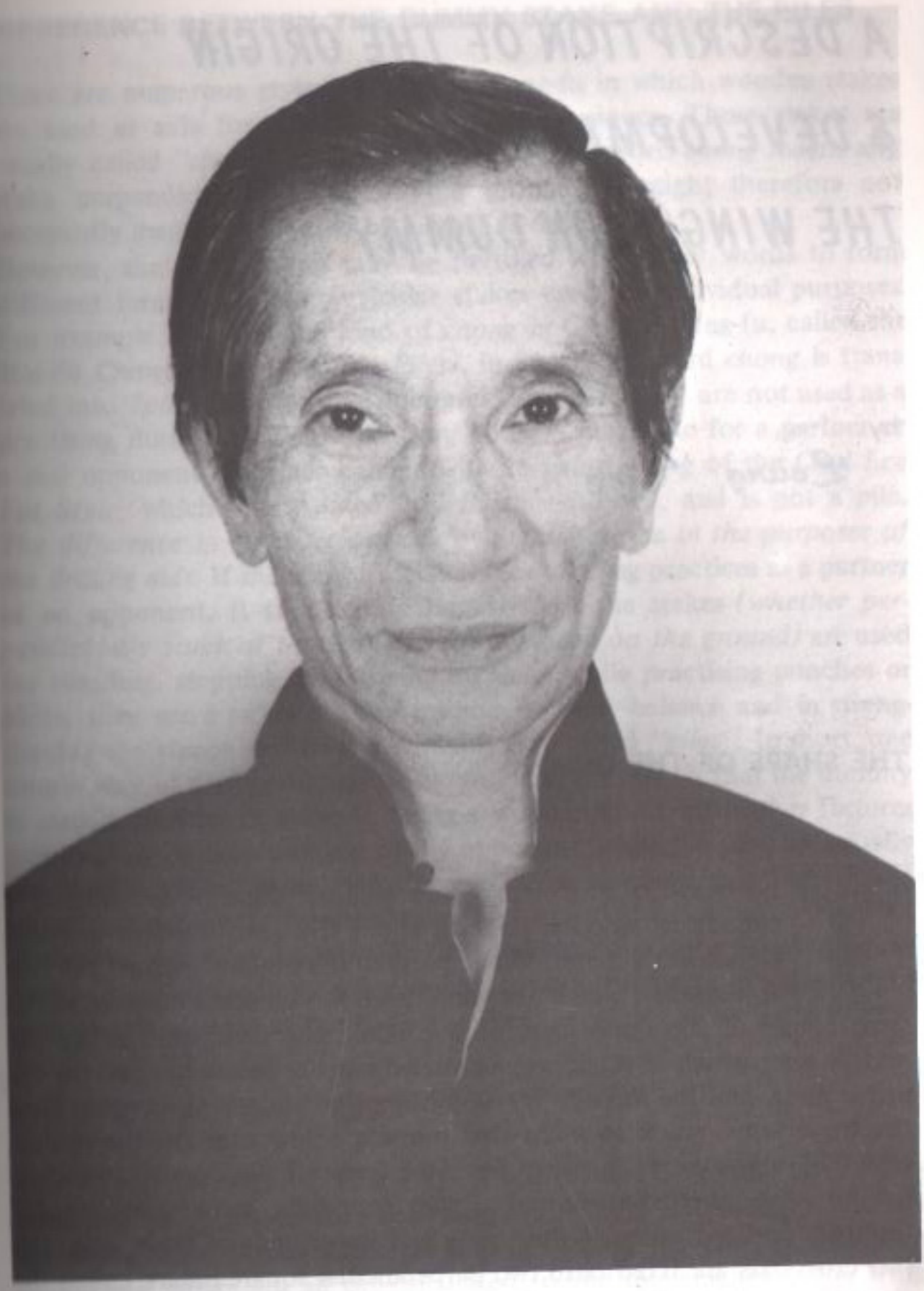
by Yip Chun

Director of Yip Man Marital-Art Association

CONTENTS

PREFACE	*Yip Chun*	*P. 5*
CONTENT		*P. 6*
YIP CHUN THE AUTHOR		*P. 7*
A DESCRIPTION OF THE ORIGIN & DEVELOPMENT OF THE WING TSUN DUMMY	*Leung Ting*	*P. 8*
ILLUSTRATIONS OF THE WOODEN DUMMIES	*Yip Chun*	*P. 14*
THE 116 WING TSUN DUMMY TECHNIQUES	*Yip Man*	*P. 16*
APPLICATIONS & EXPLANATIONS OF THE W. T. DUMMY TECHNIQUES	*Yip Chun*	*P. 46*
STORY OF MY FATHER – YIP MAN THE GREAT GRANDMASTER OF WING TSUN STYLE	*Yip Chun*	*P. 47*
TERMINOLOGY	*Leung Ting*	*P. 116*

1st Print, Feb 1981.
2nd Print, Sep 1982.
3rd Print, Feb 1988.
4th Print, Sep 1988.
5th Print, Nov 1990.



MASTER YIP CHUN THE AUTHOR

A DESCRIPTION OF THE ORIGIN & DEVELOPMENT OF THE WING TSUN DUMMY

by

Leung Ting

THE SHAPE OF THE DUMMY

he trunk of the **Wing Tsun wooden dummy** is made of a cylindrical wooden stake of about five feet in length and nine inches in diameter. Other parts of the dummy include the two *upper arms*, which are stuck into two chiseled mortises at the same height of the upper part of the trunk, the third arm, called the *middle arm*, which is stuck into a chiseled mortise below the two for the upper arms, and the *dummy leg* which is a short bent stake thicker than the three arms, stuck at a chiseled mortise below that for the middle arm. The above parts together form the body of the dummy, which is fixed to the supporting frame by two cross-bars, respectively passing through mortised holes at the upper and lower ends of the trunk. The two cross-bars are fixed onto two perpendicular square pillars, called the supporting pillars. The supporting pillars are usually firmly fixed onto the wall or at the ground, so as to stand heavy strikes.

DIFFERENCE BETWEEN THE DUMMY STAKE AND THE PILES

There are numerous styles of Chinese kung-fu in which wooden stakes are used as aids for drilling in kung-fu techniques. These stakes are usually called *"chong"* in Chinese. Literally the word *chong* means any stake perpendicularly stuck at the ground. It might therefore not necessarily mean a stake used by a kung-fu driller.

However, the word *chong* may be prefixed with other words to form different terms to mean particular stakes used for individual purposes. For example, there is one kind of *chong* in Chinese kung-fu, called the *Mui-Fa Chong (Plum Blossom Piles)*, in which the word *chong* is translated into *"piles"* instead of *"dummies"*, because they are not used as a practising dummy, which is a meant to be a substitute for a partner or a real opponent. Another example is the *ching chong* of the *Choi Lee Fut Style*, which is translated into *Balance-dummy*, and is not a pile. *The difference in terms is caused by the difference in the purposes of the drilling aids.* **If the aim of the aid is for offering practices as a partner or an opponent, it is called a *"dummy"*. If the stakes** ***(whether perpendicularly stuck at the ground or just placed on the ground)*** **are used for standing, stepping, or jumping on them while practising punches or kicks, they serve as an aid for training in body-balance and in strengthening the stance and they are in this case called *"piles"*.** In short, one simple way of distinguishing the *dummy* and the *piles* is that the dummy is usually singular in number, being a wooden stake with other fixtures imagined to be arms and legs of the opponent, while the piles are usually plural in number, being two, three, five or as many as a hundred of stakes without any fixtures on them.

Therefore, the Wing Tsun *MUK YAN CHONG* literally means *"A Stake Used As A Dummy"*. In other words, it takes the place of an imagined partner or opponent of the kung-fu driller.

THE PROTRACTOR EFFECT

The wooden dummy of Wing Tsun is constructed according to standardized specifications, so that the thickness of the trunk, the arms and the leg, the lengths of the arms, the leg, the trunk, the cross-bars and the supporting pillars are all pre-calculated to suit movements of the Wing Tsun System. Such a wooden dummy will help rectifying the delivery of movements of the driller, in the same way, as a protractor will rectify an angle. If a driller can make use of the wooden dummy to correct

his movements, he will be able to improve rapidly. It is a pity that many followers of Wing Tsun, *(Wing Chun or Ving Tsun,)* fail to note the importance of the wooden dummy, and cannot rectify the direction and angle of his movements and the relative positions of himself and his opponent through the help of the wooden dummy, thus losing the **"Protractor Effect"** of it.

Nowadays, many kung-fu drillers make use of the wooden dummy as an aid for learning more kung-fu movements, so that he can boast about his knowledge in martial arts. Some even go as far as adding superficial good-looking variations to a simple practical wooden dummy movement so as to cheat their students. They fail to realize the fact that the importance of Wing Tsun lies in its ***"simplicity and practicability"***. That is to say one effective movement that can be used in any occasions for defeating an opponent is better than several attractive but ineffective ones. Besides, it is more successful to master ten movements in one year than to master a hundred movements in the same length of time.

ORIGIN & HISTORY OF THE WOODEN DUMMY OF WING TSUN

Whether the wooden dummy appeared before the creation of Wing Tsun kung-fu or Wing Tsun kung-fu was created before the appearance of the wooden dummy is a problem difficult to solve and needs laborious research. However, judging from the hearsay within the Chinese kung-fu circle, we might assume the following possibilities.

It is so said that there was a *"Wooden Dummy Alley"* in the Siu Lam Monastery. If the wooden dummy alley did exist, it might have been a row of wooden dummies of different structures for intensive training. It is believed that the earliest form of the wooden dummy might have been a simple erected wooden stake that takes the place of a trainee's opponent. Later, the early founders of Wing Tsun kung-fu gradually improved the device, until it bears three arms and one leg as it looks nowadays. Also exercises with the wooden dummy must have been simple at first, being improved later on, and finally becomes a complete systematic set of movements known today as the ***"Wooden Dummy Techniques"***.

It is said that during the early years of Grandmaster Yip Man, when Wing Tsun Style began to develop in Futshan, the Wooden Dummy Techniques consisted of 140 movements, divided into ten sections for practising purposes.

Later, Grandmaster Yip Man came to Hong Kong to set up a gymnasium and admitted students. *(It must be pointed out here that before this Wing Tsun kung-fu was a secret kung-fu style, and that Grandmaster Yip Man was the first to promote it and to teach students openly).* He felt that the movements of the Wooden Dummy Techniques were quite numerous and complicated, therefore he rearranged them into 108 movements. *(The number 108 is particularly preferred by Chinese people because it corresponds to the member of a special set of stars).* But, through his experience of years, he found out that the 108 movements did not include the most essential parts of the Wooden Dummy Techniques. Therefore he finally regrouped the techniques into the present 116 movements.

THE 116 MOVEMENTS OF THE WOODEN DUMMY TECHNIQUES

The present 116 movements of the Wooden Dummy Techniques are divided into eight sections, as explained below:

Section One: Ten movements beginning from the left *Prefighting Posture,* mainly consisting of the *Prefighting Posture,* the *Neck-pulling Hand,* the left and the right *Tan-sau* and *Lying Palm,* and the *Jaun-sau.* In this section stress is placed on footwork.

Section Two: Ten movements beginning from the right *Prefighting Posture.*

Section Three: Ten movements beginning from the *Slap-blocks* movement. Stress is laid on the variation of the *Slap-blocks* both at the *In-Door* and *Outdoor Areas.* The Section also offers valuable palm exercises for both attacks and defense.

Section Four: Nine movements beginning from the *Sideward Palm.* The importance of this section lies in the variation of the *Inquisitive-arms* and their co-ordination with the *Side Thrusting Kick.* Stress is placed on the application of the skill of *"Thrust forward while the hand is freed"*, to launch a counter attack with the arm or the leg while being hard-pressed by the opponent's powerful attacks.

Section Five: Twenty-one movements beginning from the *Double Tan-sau.* In this section the trainee learns how to sneak into the opponent's defense line and attack his weak

points with an aptly applied force, such as drilling in the *Circling-block* and drilling to in skilful footwork for getting to the opponent's side and attack him.

Section Six: Fifteen movements beginning from the *Fook-sau*. It offers mainly training in the application of the *Po-Pai Cheung (Double Palms)* technique.

Section Seven: Fifteen movements beginning from the left & right *Gaun-sau*. Stress is laid on the changing of the *Bong-sau* to the *Grappling-hand* and its application in co-ordination with other palm attacks. The last part of this section stresses drilling in the application of the movement called the *Crossed Stamp-kick*, the most tactical kicking technique in the Wing Tsun Kuen, and the variation of the steps.

Section Eight: Twenty-six movements, beginning from the left & right *Lower Bong-sau*, and ending at the withdrawal movement. Most the kicking techniques are included in this section.

Grandmaster Yip Man had made the shooting of this set of photos a few years before he died, when he had just *"closed his door"* from his martial art career (to "close door" is Chinese kung-fu term, which means shutting the door of the gymasium and stopping to admit disciples). He meant to pass his Wooden Dummy Techniques to someone who could keep the complete set of it and pass it to further generations, because even since he began admitting students, there were arguments among tutors about the correct form of the Wooden Dummy Techniques. Of course some one might have intentional changed some of the Wooden Dummy movements, while others might have learnt only a few of them before ceasing their studies, and so had to create some movements to fill up the missing part that he had not learnt. Some others might have received different coaching for the front and the latter part from Grandmaster Yip Man during the period when the Wooden Dummy Techniques were undergoing a "Course of Change". Still others might have learnt only a few separate movements of Wing Tsun Kuen, but decided to set up a personal gymnasium to teach students, only as an "unqualified instructor", who, in order to cheat their students and other laymen, found it necessary to "create" some Wing Tsun Wooden Dummy movements. That is why Grandmaster Yip Man had finally decided to film his whole set of Wooden Dummy Techniques, to show the correct move-

ments although all the time had no intention of making these technique open to the public.

In fact the set of photos of the Wooden Dummy Techniques are not yet complete, because there are still some missing movements. The reason for this is that at the time of making the film, both Grandmaster Yip Man and the one who took these photos had no intention of disclosing the techniques to the public, but meant only to leave some proof to his followers. There were few among Grandmaster Yip Man's students who kept this set of photos of the Wooden Dummy Techniques. The very few who did receive a set included the one or two most favourite disciples. *(and of course his own sons!)*
Today, Grandmaster Yip Man has been dead for years. Those who own this set of photos of the Wooden Dummy Techniques would be numerous. And therefore the Wooden Dummy Techniques are no longer a secret.

However, for those who have not learnt the complete set of the Wooden Dummy Techniques, this incomplete set of photos will make them feel more confused. For this reason, we feel that it is our duty to make the set complete. That is exactly the purpose of this book, which is a product of the cooperation of Master Yip Chun, one of my fellow-classmates, and I myself.
It is my hope that readers, especially those who are also followers of Wing Tsun System, will find the real outlook of the Wing Tsun Wooden Dummy Techniques. That is also the primary aim of this passage.

梁挺

Leung Ting
B.A., Ph. D.,

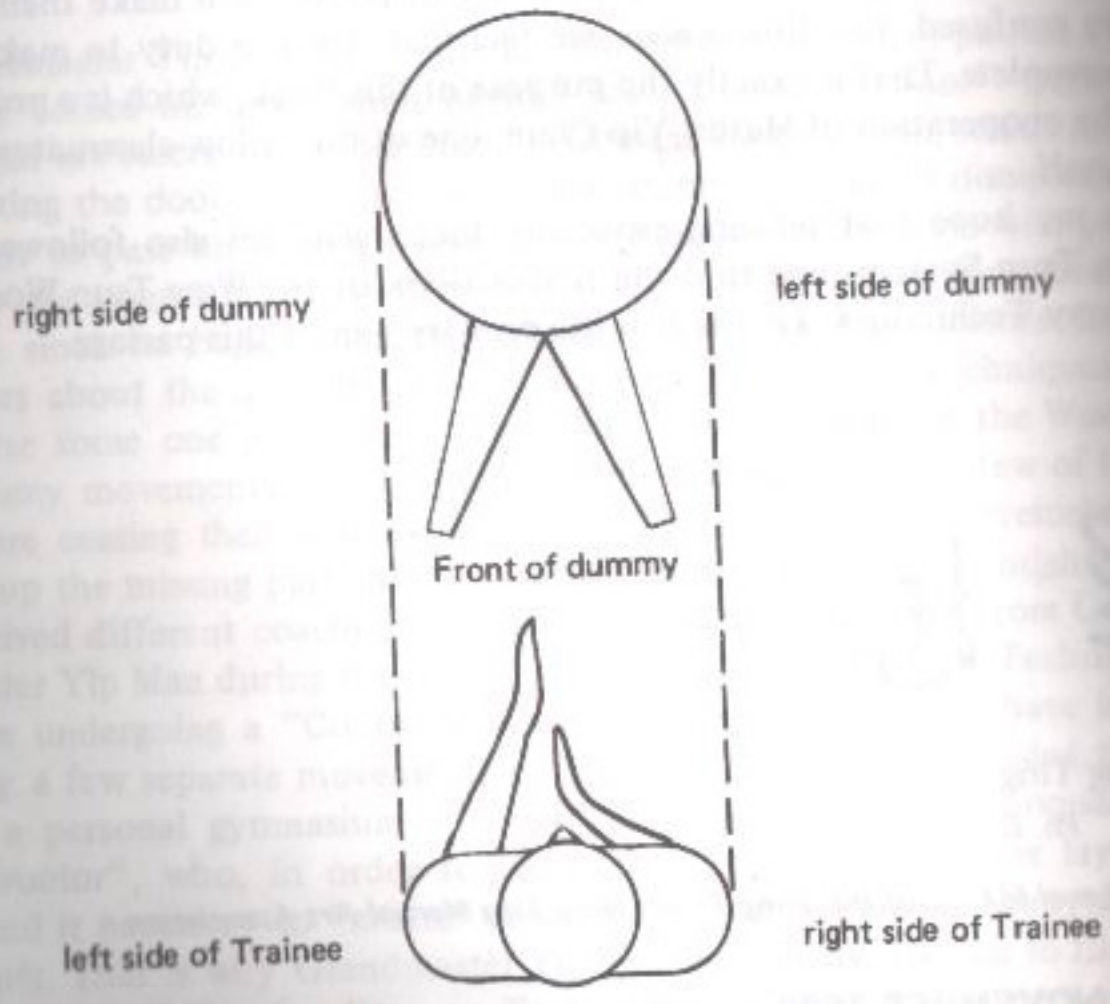
10th Level M.O.C. of Int. Wing Tsun Leung Ting Martial-Art Association.

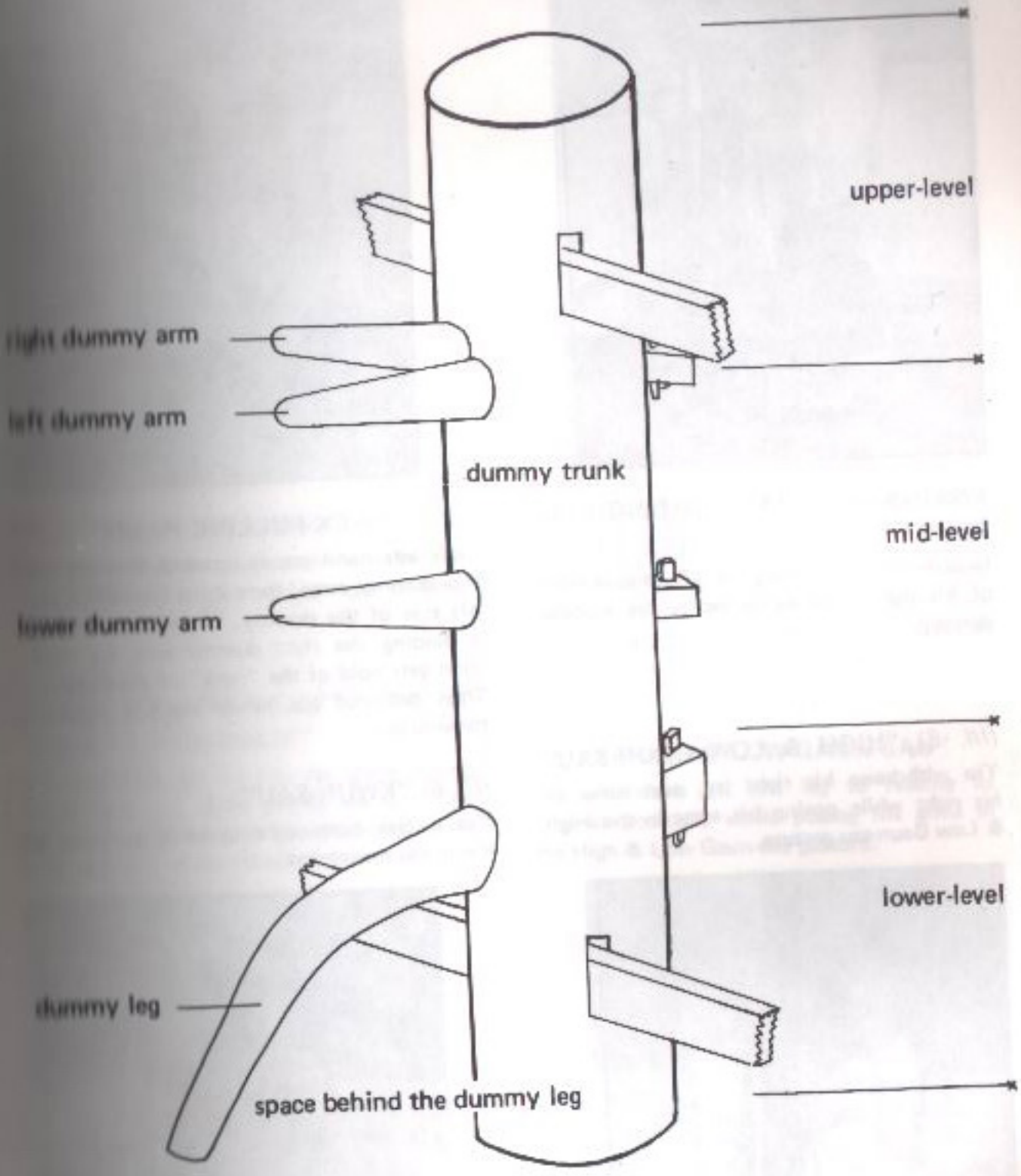
5TH NOVEMBER 1980.

116 WING TSUN DUMMY TECHNIQUES
AS DEMONSTRATED BY GRANDMASTER YIP MAN

** Before reading explanatory notes on the illustrations of the Wooden Dummy Techniques that follow, readers are advised to have a careful look of the two diagrams showing the parts of the dummy and directions regarding the use of the dummy. This will enable readers to understand more clearly what is being explained in the descriptions that follow.*

Bird's-eye View





PLAN of the Wooden Dummy

(Illustration 1) **"REFIGHTING POSTURE"**

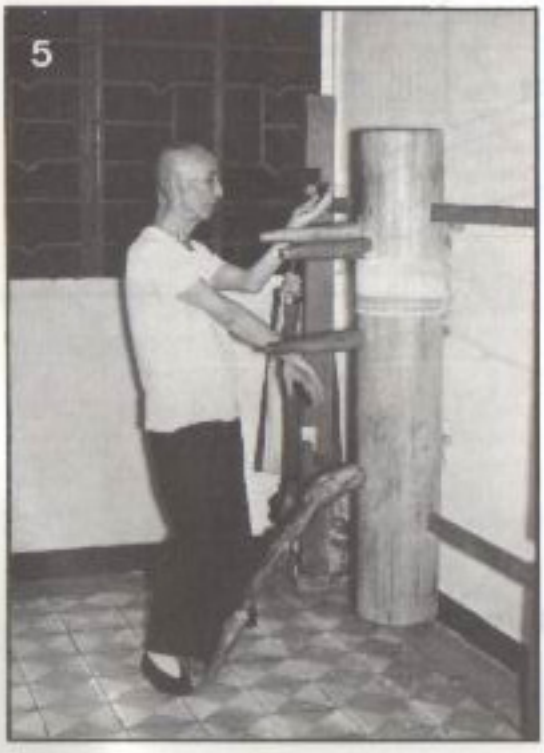
Grandmaster Yip places his left hand in front of his right hand while facing the wooden dummy.

(Ill. 2) **"NECK-PULLING HAND"**

Yip's left hand passes upwards through the two dummy arms, then shifts himself to the left side of the dummy. While his left hand is holding the right dummy arm, his right hand gets hold of the "neck" of the dummy. Then both of his hands exert a sudden, forward pull.

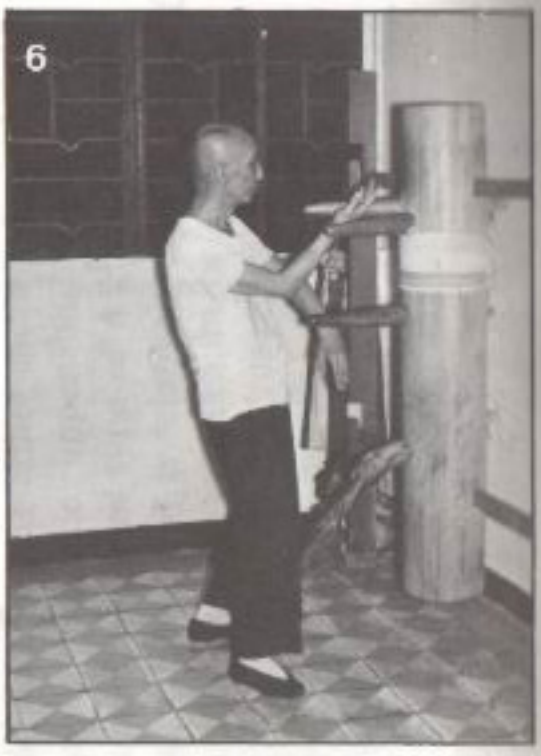
(Ill. 5) **"HIGH & LOW GAUN-SAU"**

Yip withdraws his right leg, and turns to his right while posing his arms in the High & Low Gaun-sau gesture.



(Ill. 6) **"KWUN-SAU"**

Yip circles both arms upwards to pose a Kwun-sau movement.



(III. 3) **"RIGHT BONG-SAU"**

Yip withdraws his right arm to pose the right Bong-sau to press at the right dummy arm.

(III. 4) **RIGHT "TAN-SAU" & LEFT "LOWER LYING-PALM"**

Yip inserts his right leg into the space behind the dummy leg, while posing the right Tan-sau and left Lower Lying-palm to strike at the right side of the dummy trunk.

(III. 7) **LEFT "TAN-SAU" & RIGHT "LOWER LYING-PALM"**

Yip inserts his left leg into the space behind the dummy leg, while posing the left Tan-sau and the right Lower Lying-palm to strike at the left side of the dummy trunk.

(III. 8) **"HIGH & LOW GAUN-SAU"**

Yip withdraws his left leg to resume its original position, while posing his arms in the High & Low Gaun-sau gesture.

(Ill. 9) **RIGHT "KAU-SAU" & LEFT "TOK-SAU"**

Yip turns his stance so as to face the dummy, while posing his right arm in the Kau-sau, and his left arm in the Tok-sau gesture.

(Ill. 10) **LEFT "JUT-SAU" & RIGHT "ERECT-PALM"**

Yip converts his right arm into the right Erect-palm, and quickly thrusts it forward, while changing his left arm to the Jut-sau to press heavily on the dummy arm, causing the dummy trunk to sink under his pressure.

(Ill. 11–19) THE SECOND SECTION

From the eleventh to the twentieth movements, these form the Second Section of the Wooden Dummy Techniques, which are the movements enacted at the opposite side. *(* Nine movements are left out in the original photos of Grandmaster Yip's demonstrations, now they are replaced by those of Mr. Yip Chun.)*

(Ill. 21) **RIGHT INDOOR–AREA "PAK-SAU"**

Yip slaps his right palm at the right dummy arm.

(Ill. 22) **LEFT INDOOR-AREA "PAK-SAU"**

Immediately after that Yip slaps his left palm at the left dummy arm.

(III. 20) LEFT "LOWER LYING-PALM" & RIGHT "JUT-SAU"

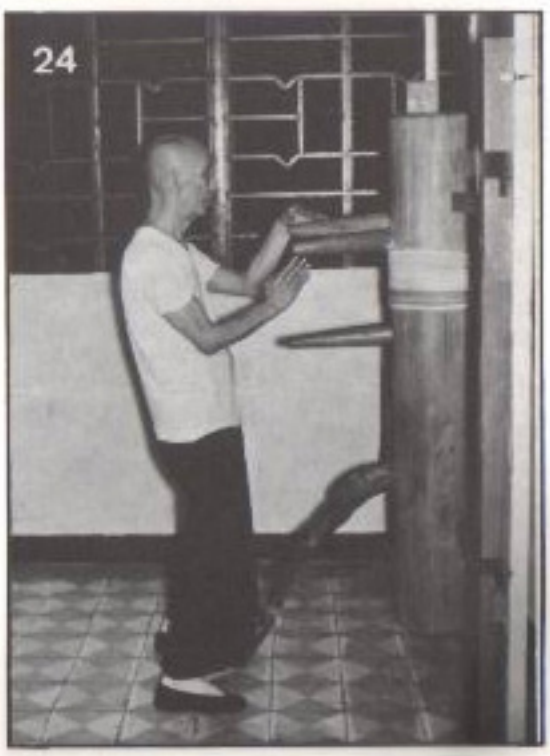
Yip Chun thrusts his left palm at the dummy trunk from under his right arm, while his right arm poses the Jut-sau movement to thrust onto the left dummy arm.

(III. 23) RIGHT INDOOR-AREA "PAK-SAU"

Yip repeats the right indoor area Pak-sau movement.

(III. 24) LEFT OUTDOOR-AREA "PAK-SAU"

Yip slaps his left palm at the right dummy arm from the outdoor area.



(Ill. 25) **LEFT "THROAT-CUTTING HAND"**

Yip then converts his left arm into the Throat-cutting Hand.

(Ill. 26) **LEFT "JUT-SAU" & RIGHT "LOWER THRUSTING PUNCH"**

Yip withdraws his left arm and poses a Jut-sau, while thrusting his right fist forward at the lower-level of the dummy.

(Ill. 29) **RIGHT "JUT-SAU" & LEFT "LOWER THRUSTING PUNCH"**

Yip withdraws his right arm and converts it into the "Jut-sau",while launching a lower-level left punch.

(Ill. 30) **DOUBLE "TOK-SAU"**

Yip's both arms simultaneously make an upward push at the lower part of the dummy arms.

(Ill. 27) **RIGHT OUTDOOR-AREA "PAK-SAU"**

Yip turns up his right hand to apply the outdoor-area Pak-sau. *(* The original photo was missing from Grandmaster Yip's collection. It is now replaced by that of Master Yip Chun.)*

(Ill. 31) **RIGHT "LOWER BONG-SAU"**

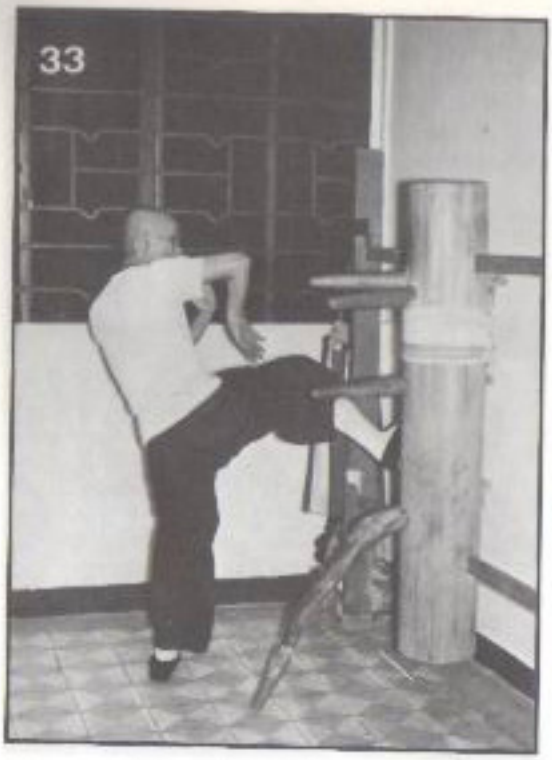
Yip turns to his left, and poses the right Lower Bong-sau to touch the lower dummy arm, while posing his left arm in the Wu-sau gesture.

(Ill. 28) **RIGHT "THROAT-CUTTING HAND"**

Yip's right hand changes to the "Throat-cutting Hand".

(Ill. 32) **RIGHT "MAN-SAU"**

Yip inserts his right leg into the space behind the dummy leg; and makes a left sideward-slap at the right dummy arm, while his right arm, posing the Man-sau, makes a chopping strike at the right side of the dummy trunk.



(Ill. 33) **RIGHT "SIDEWARD THRUST-KICK"**

Yip raises his right leg to launch a sideward Thrust-kick at the dummy trunk, while posing the right Bong-sau.

(Ill. 34) **LEFT "LOWER BONG-SAU"**

Yip's right leg resumes original position, then turns to face the right with his left arm posing the Lower Bong-sau and his right posing the Wu-sau.

(Ill. 37) **HIGH & LOW GAUN-SAU**

Yip withdraws his left leg, and, turning to his left, he poses his arms in the High & Low Gaun-sau gesture.

(Ill. 38) **RIGHTS "KAU-SAU" & LEFT "TOK-SAU"**

Yip turns to face the front, and changes his right arm to the Kau-sau and his left arm to the Tok-sau.

(Ill. 36) **LEFT "MAN-SAU"**

Yip converts his right arm to the Man-sau, and strikes it at the left side of the dummy trunk.

(Ill. 36) **LEFT "SIDEWARD THRUST KICK"**

Yip raises his left leg to launch a Sideward Thrust-kick at the dummy trunk.

(Ill. 39) **RIGHT "ERECT PALM" & LEFT "JUT-SAU"**

Immediately after that, Yip thrusts out his right Erect-palm, while suddenly making a left Jut-sau.

(Ill. 40) **DOUBLE "TAN-SAU"**

Yip places his up-facing palms at the outdoor area of the two dummy area.

(Ill. 41) **"HUEN-SAU"**

Then Yip, by turning his wrists circles his palms into the indoor area of the dummy arms.

(Ill. 42) **DOUBLE "LOWER LYING-PALMS"**

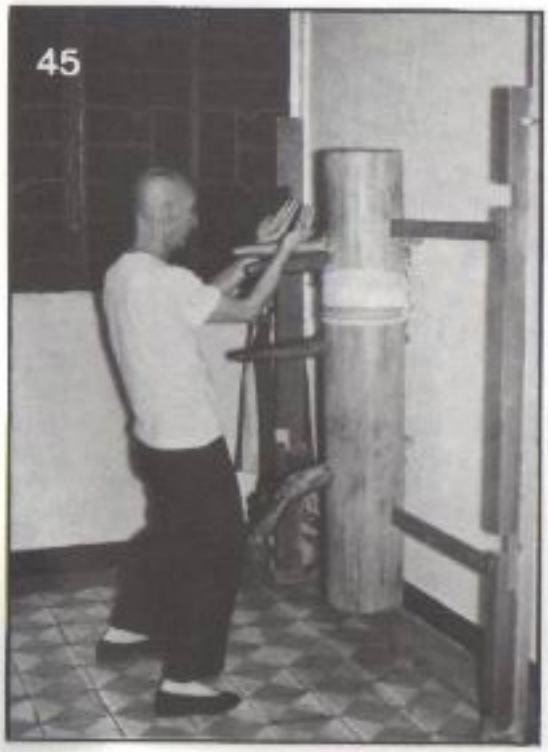
Yip's two palms enter into the indoor area between the dummy arms and strike at the mid-lower-level of the trunk of the dummy.

(Ill. 45) **DOUBLE "JUT-SAU"**

Yip then lowers his arms, placing them on the dummy arms, and exerts a powerful downward push that causes the dummy trunk to sink.

(Ill. 46) **RIGHT "KAU-SAU" & LEFT "HIGH GAUN-SAU"**

Yip shifts himself to the right, while circling his right wrist into the indoor area of the dummy arms, and striking out a left High Gaun-sau.



(Ill. 43) **DOUBLE "TAN-SAU"**

Yip poses the Double Tau-sau by raising his palms to pass through the indoor area between the dummy arms.

(Ill. 44) **DOUBLE "UPPER LYING-PALM"**

Yip raises his palms through the indoor area between dummy arms to strike at the front part of the upper-level of the dummy trunk.

(Ill. 47) **LEFT "KAU-SAU" & RIGHT "HIGH GAUN-SAU"**

Yip turns to his left, and repeats the above movement by interchanging the movement for his arms.

(Ill. 48) **RIGHT "KAU-SAU" & LEFT "HIGH GAUN-SAU"**

Yip repeats the movement once more.

(Ill. 49) **RIGHT "ERECT-PALM" & LEFT "JUT-SAU"**

Immediately after that, Yip changes his right arm to the Erect-palm and his left to the Jut-sau.

(Ill. 50) **RIGHT "BONG-SAU"**

Yip turns to his left and poses the right Bong-sau.

(Ill. 53) **LEFT "KAU-SAU" & RIGHT "HIGH GAUN-SAU"**

Yip turns his stance to face left, while posing his arms respectively as Kau-sau and High Gaun-sau.

(Ill. 54) **RIGHT "KAU-SAU" & LEFT "HIGH GAUN-SAU"**

Yip turns to the right, repeats the above movement while interchanging the movement for his arms.

(Ill. 51) **RIGHT "KNEE-STAMPING KICK" FROM THE SIDE**

Yip shifts himself to the right side of the dummy. And, posing a left Lower Lying-palm and a right Tan-sau, he thrusts out his right leg in a slant-straight forward line to stamp at the knee part of the dummy leg.

(Ill. 55) **LEFT "KAU-SAU" & RIGHT "HIGH GAUN-SAU"**

Yip repeats the Kau-sau movement.

(Ill. 52) **"HIGH & LOW GAUN-SAU"**

Yip withdraws his right leg and turns to his right, while posing the High & Low Gaun-sau.

(Ill. 56) **FACADE RIGHT "KAU-SAU" & LEFT "LOWER LYING-PALM"**

Yip turns to face the front of the dummy. He poses the right Kau-sau, while raising his left arm from under the right dummy arm to strike at the dummy trunk.

(Ill. 57) **LEFT "BONG-SAU"**

Yip turns to his right side, and poses his left arm as the Bong-sau.

(Ill. 58) **LEFT "KNEE-STAMPING KICK" FROM THE SIDE**

Yip steps his right foot a pace forward to shift himself to the left side of the dummy, and applies the left Knee-stamping Kick.

(Ill. 61) **RIGHT "ERECT-PALM" & RIGHT "JUT-SAU"**

Yip first poses his right arm as the Erect-palm then strikes it at the trunk of the dummy.

(Ill. 62) **"FLIPPING-HAND" MOVEMENT FROM THE RIGHT "FOOK-SAU"**

Yip first poses his right arm as the Fook-sau, then flips his right palm at the right dummy arm.

(Ill. 59) **"HIGH & LOW GAUN-SAU"**

Yip withdraws his left leg to resume its original position, then turns to face his left while posing his arms as the High & Low Gaun-sau.

(Ill. 60) **RIGHT "KAU-SAU" & LEFT "TOK-SAU"**

Yip faces the front of the dummy, and poses his right arm as the Kau-sau, and his left arm as the Tok-sau.

(Ill. 63) **"FLIPPING-HAND" MOVEMENT FROM THE RIGHT "FOOK-SAU"**

After that, Yip flips his right palm at the left dummy arm.

(Ill. 64) **"FLIPPING-HAND" MOVEMENT FROM THE RIGHT "FOOK-SAU"**

Yip flips his right palm at the right dummy arm again.

(Ill. 65) **RIGHT "KAU-SAU" & LEFT "LOWER LYING-PALM"**

Yip turns to his right, poses his right arm as the Kau-sau, while launching a left Lower Lying-palm strike at the right side of the dummy trunk.

(Ill. 66) **"KWUN-SAU"**

Yip applying the Kwun-sau movement.

(Ill. 69) **"PO-PAI" DOUBLE-PALM MOVEMENT FROM THE SIDE**

Yip inserts his left leg into the space behind the dummy leg and executes the Po-Pai Double-palm movement with his left palm above his right.

(Ill. 70) **"HIGH & LOW GAUN-SAU"**

Yip withdraws his left leg to resume the original position while posing his arms as the High & Low Gaun-sau.

(Ill. 67) **FACADE "PO-PAI" DOUBLE-PALM MOVEMENT**

Yip turns his arms to form the Po-Pai Double-palm movement, in which his right hand is posing as a Erect-palm, while his left hand is posing as a Reverse-palm.

(Ill. 71) **FACADE "PO-PAI" DOUBLE-PALM MOVEMENTS**

From the High & Low Gaun-sau, Yip converts his arms to the Po-Pai Double-palm movement with his left arm above his right arm.

(Ill. 68) **LEFT "BONG-SAU"**

Yip turns to his right side while posing his left arm as a Bong-sau.

(Ill. 72) **RIGHT "BONG-SAU"**

Yip poses the right Bong-sau while turning to the left.

(Ill. 73) **"PO-PAI" DOUBLE-PALM MOVEMENT FROM THE SIDE**

Yip inserts his right leg into the space behind the dummy leg, and, with his left palm above his right plam, he executes the Po-Pai Double-palm movement.

(Ill. 74) **"HIGH & LOW GAUN-SAU"**

Yip turns to his right while posing the High & Low Gaun-sau.

(Ill. 77) **"HIGH & LOW GAUN-SAU"**

Yip turns to his left while posing the High & Low Gaun-sau.

(Ill. 78) **"HIGH & LOW GAUN-SAU"**

Yip turns from his left to his right, poses the High & Low Gaun-sau in the reverse direction.

(Ill. 75) **LEFT "KAU-SAU" & RIGHT "FOOK-SAU"**

Yip faces the front of the dummy and poses the left Kau-sau and the right Fook-sau.

(Ill. 79) **RIGHT "BONG-SAU"**

Yip turns to his left while changing his right arm from the Low Gaun-sau to the Bong-sau.

(Ill. 76) **LFET "LOWER LYING-PALM" & RIGHT "JUT-SAU"**

Yip's left palm rises from below the right dummy arm to launch a left Lower Lying-palm strike at the dummy trunk.

(Ill. 80) **RIGHT "GRAPPLING-HAND" & LEFT "THROAT-CUTTING HAND"**

Yip suddenly changes his right turning Bong-sau to a Grappling-hand to get hold of the right dummy arm, turning to his right while applying a right Throat-cutting Hand to chop dummy trunk.

(Ill. 81) **LEFT "PAK-SAU" & RIGHT "SPADE-HAND"**

Yip returns to the front of the dummy and poses his left arm as the Pak-sau and his right arm as a Spade-hand.

(Ill. 85) **RIGHT "BONG-SAU"**

Yip then turns to face the left and poses his right arm as a Bong-sau.

(Ill. 82) **LEFT "BONG-SAU"**

Yip turns to his right while posing the left Bong-sau.

(Ill. 86) **LEFT "CROSSED STAMP-KICK"**

Yip's right foot takes one step forward to form the Cross-leg stance. Then he raises his left leg to thrust a horizontal kick at the right side of the trunk of the dummy.

(Ill. 83) **LEFT "GRAPPLING-HAND" & RIGHT "THROAT-CUTTING HAND"**

Yip changes his left Bong-sau to a Grappling-hand to get hold of the left dummy arm, and poses the right Throat-cutting Hand to chop at the dummy trunk while turning.

(Ill. 87) **LEFT "BONG-SAU"**

Yip's left foot steps down to form the Cross-leg Stance. Then his right foot resumes its original position. After that Yip turns to the right side while posing the left Bong-sau.

(Ill. 84) **RIGHT "PAK-SAU" & LEFT "SPADE-HAND"**

Yip returns to the front of the dummy. While applying a left Spade-hand, he slaps his right Pak-sau at the left dummy arm.

(Ill. 88) **RIGHT "CROSSED STAMP-KICK"**

Yip's left foot takes one step forward to form the Cross-leg Stance, then raises his right leg to launch a kick.

(Ill. 89) **"HIGH & LOW GAUN-SAU"**

Both of Yip's feet resume their original positions. Then he turns to his left while posing the High & Low Gaun-sau.

(Ill. 90) **RIGHT "KAU-SAU" & LEFT "TOK-SAU"**

Yip faces the front of the dummy and poses the right Kau-sau and left Tok-sau.

(Ill. 93) **LEFT "LOWER BONG-SAU"**

Yip turns to face his right, and poses the left Lower Bong-sau.

(Ill. 94) **RIGHT "LOWER BONG-SAU"**

Yip turns again to his left and poses the right Lower Bong-sau.

(Ill. 91) **RIGHT "ERECT–PALM" & LEFT "JUT-SAU"**

Yip thrusts out his right Erect-palm while posing his left arm as the Jut-sau.

(Ill. 92) **RIGHT "LOWER BONG-SAU"**

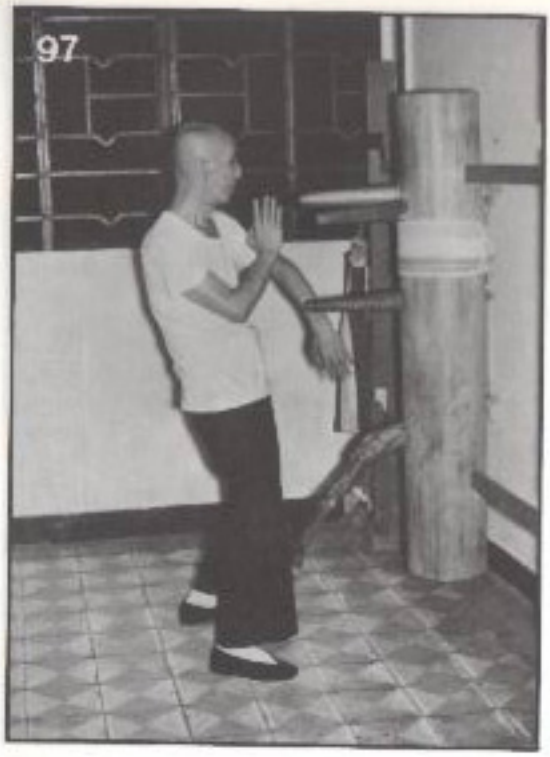
Yip turns to face left, and poses the right Bong-sau.

(Ill. 95) **RIGHT "SPADE-HAND" & LEFT "FACADE THRUST-KICK"**

Yip raises a right Spade-hand from below through the indoor area of the left dummy arm, while launching a left Thrust-kick at the front part of the dummy trunk.

(Ill. 96) **FACADE "KNEE-STAMPING KICK"**

Immediately after that, Yip stamps his left foot at the dummy leg while posing his arms respectively as the Bong-sau and Wu-sau.



(Ill. 97) **"FOOT–STAMPING" & LEFT "LOWER BONG-SAU"**

Yip glides his right foot along the length of the dummy leg. Immediately after that he poses the left Lower Bong-sau.

(Ill. 98) **RIGHT "LOWER BONG-SAU"**

Then Yip turns to his left and poses the right Lower Bong-sau.

(Ill. 101) **RIGHT "FACADE KNEE-STAMPING KICK"**

Then Yip stamps at the knee part of the dummy leg, while posing his arms respectively as the Bong-sau and the Wu-sau.

(Ill. 102) **"FOOT-STAMPING" & RIGHT "GUM-SAU"**

Yip glides his right foot along the length of the dummy leg, and pins his right arm downwards as a Gum-sau.

(Ill. 99) **LEFT "LOWER BONG-SAU"**

Yip again turns to his right, and poses the left Lower Bong-sau.

(Ill. 103) **LEFT "SIDEWARD SLAP-PALM" & RIGHT "LOWER LYING-PALM"**

Yip inserts his right leg in the space behind the dummy leg, and slaps his left palm at the right dummy arm, while launching a right Lower Lying-palm strike at the mid-lower-level of the dummy trunk.

(Ill. 100) **LEFT "SPADE-HAND" & RIGHT "FACADE THRUST-KICK"**

After that Yip poses the left Spade-hand and launches a right Facade Thrust-kick.

(Ill. 104) **LEFT "GUM-SAU"**

Yip's right foot returns to its original position, while his left arm pins down at the dummy arm.

(Ill. 105) **RIGHT "SIDEWARD SLAP-PALM" & LEFT "LOWER LYING-PALM"**

Yip inserts his left leg into the space behind the dummy leg; his right arm poses the Sideward Slap-palm while his left poses the Lower Lying-palm.

(Ill. 106) **RIGHT "GUM-SAU"**

Yip's left foot resumes its original position. Then Yip turns to his left while pinning his right palm onto the dummy arm.

(Ill. 109) **RIGHT "PAK-SAU" & LEFT "OFF-BODY LOWER THRUST-KICK"**

Yip's right foot takes one step forward, turns to face the left side of the dummy trunk, applies a right Pak-sau while launching a left Lower Thrust-kick at the dummy trunk.

(Ill. 110) **RIGHT "BONG-SAU"**

Yip's left leg resumes its original position. Immediately after that Yip poses the right Bong-sau.

(Ill. 107) **LEFT "PAK-SAU" & RIGHT "OFF-BODY LOWER THRUST-KICK"**

Yip turns to face the right side of the dummy. His left palm slaps at the right dummy arm while his right leg launches a Thrust-kick at the dummy leg.

(Ill. 111) **"GRAPPLING–HAND" & RIGHT "SWEEP-KICK" WHILE TURNING**

Yip changes his right Bong-sau to the Grappling-hand, and turns to launch a right Sweep-kick while his left arm poses the Grappling-hand to get hold of the same dummy arm.

(Ill. 108) **LEFT "GUM-SAU"**

Yip's right foot resumes its original position He turns to his right to pose the left Gum-sau

(Ill. 112) **LEFT "BONG-SAU"**

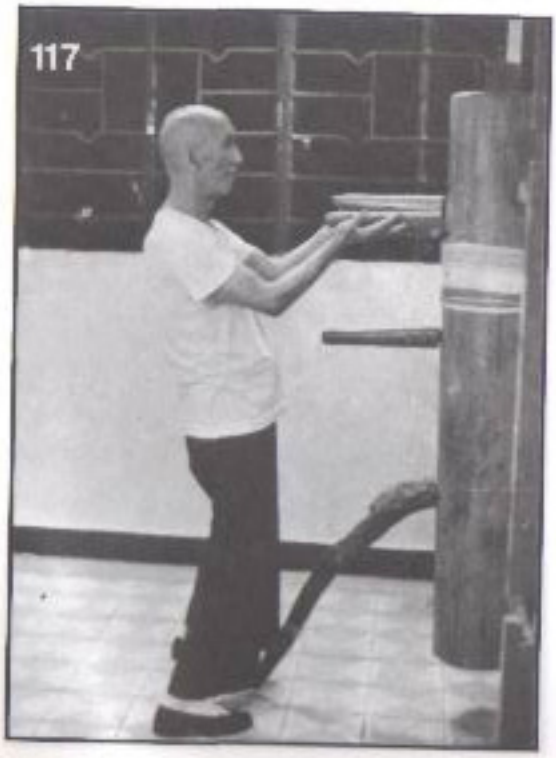
Yip's right leg returns to its original positio while his left arm is posing the Bong-sau.

(Ill. 113) **"GRAPPLING-HAND" & LEFT "SWEEP - KICK" WHILE TURNING**

Yip raises his left leg to launch a Sweep-kick at the dummy leg, while both of his arms, posing as Grappling-hands, are getting hold of the left dummy arm.

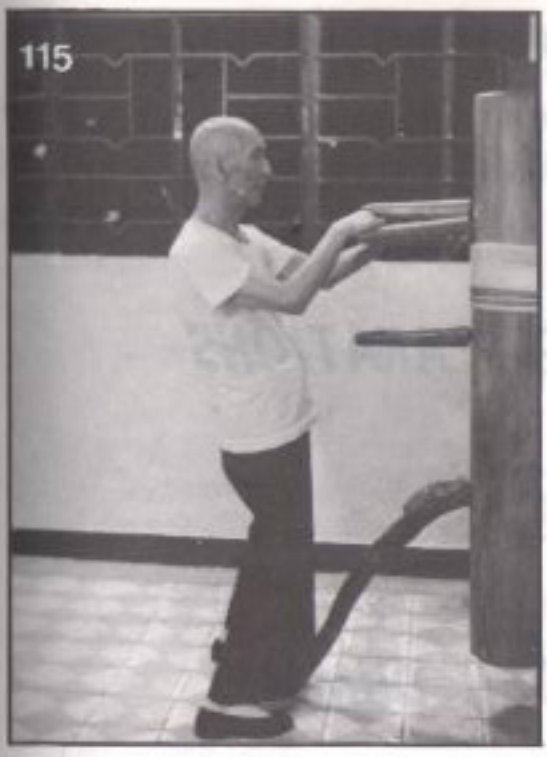
(Ill. 117) **FINAL WITHDRAWAL MOVEMENT**

Yip's both palms simultaneously make a Double Tok-sau movement as the Final Withdrawal.



(Ill. 114) **"HIGH & LOW GAUN-SAU"**

Yip withdraws his right leg to its original positions, and turns to his left while posing the High & Low Gaun-sau movement.



(Ill. 115) **RIGHT "KAU-SAU" & LEFT "TOK-SAU"**

Yip faces the front of the dummy, and poses the right Kau-sau and left Tok-sau.

(Ill. 116) **RIGHT "ERECT-PALM" & LEFT "JUT-SAU"**

Yip then converts his arms respectively to the right Erect-palm and left Jut-sau.

APPLICATIONS & EXPLANATIONS

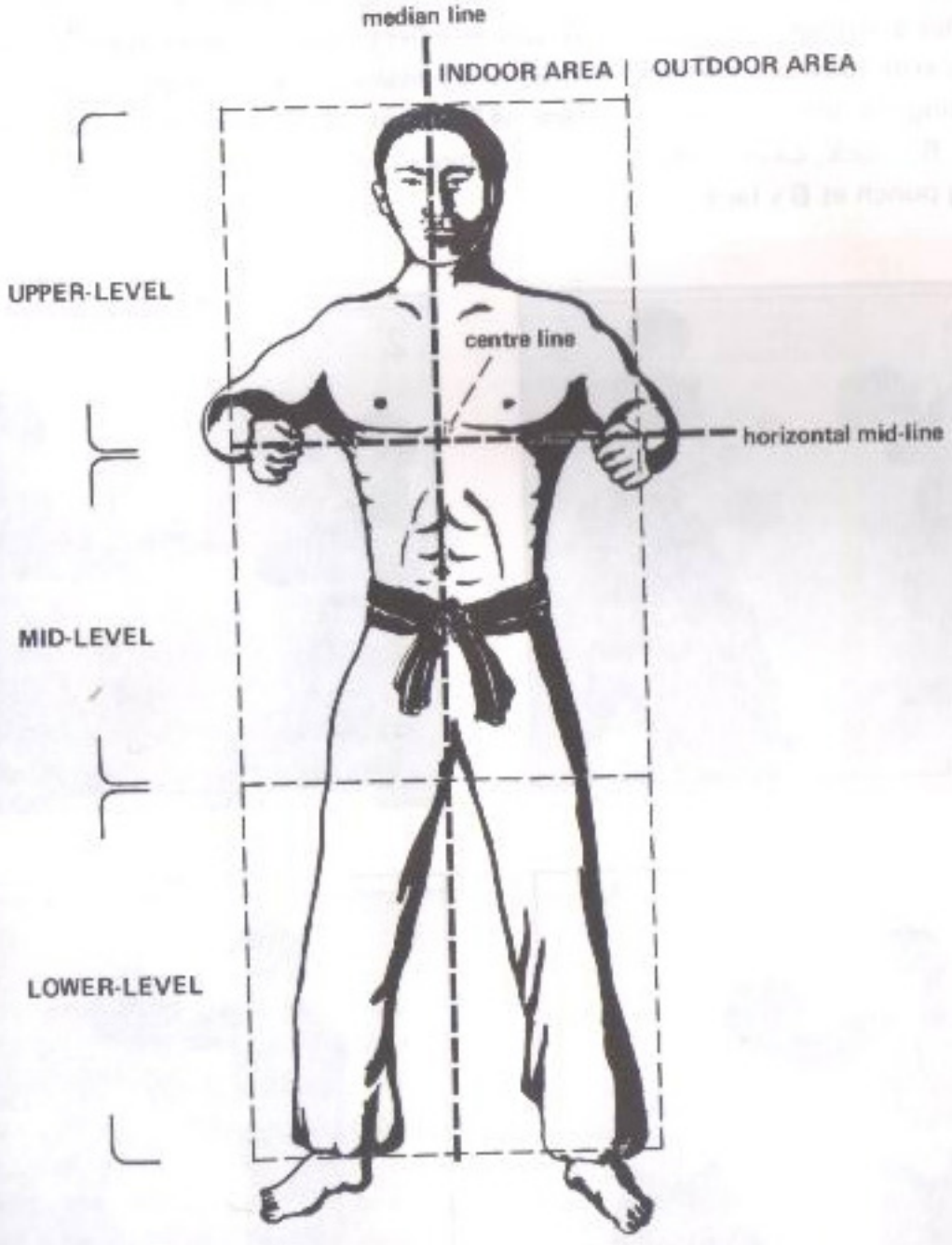
OF THE

WING TSUN WOODEN DUMMY

TECHNIQUES

DIAGRAM OF THE TERMS OF POSITIONS IN CHINESE KUNG FU

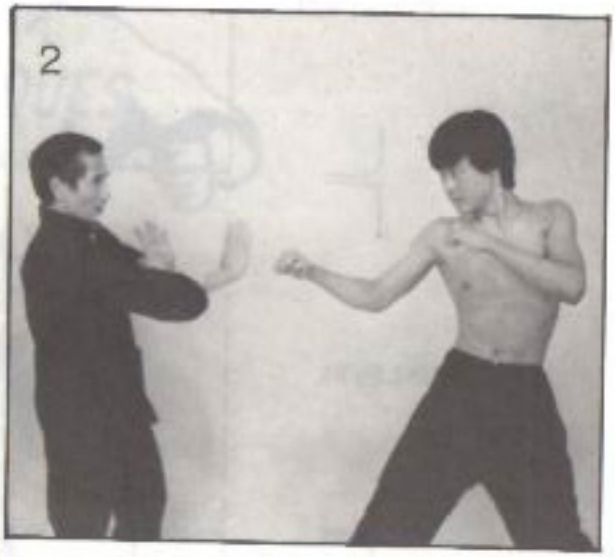
** This diagram shows the terms of positions in Chinese kung fu and is helpful to readers before reading the illustrations of the application of the techniques.*

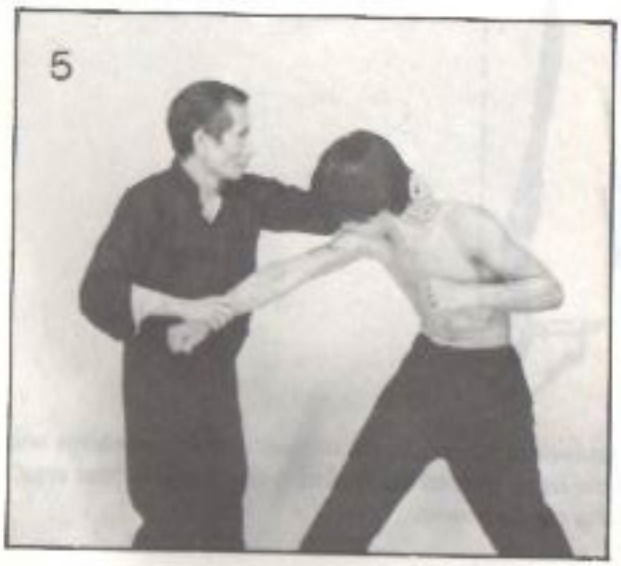


In Chinese terminology the two arms of the body are equivalent to two leaves of door. When both arms are out stretched, the area embraced by both arms or between the inner part of both arms is called the indoor area, while the area beyond the outer part of both arms is called the outdoor area.

** The traditional Chinese door has two leaves which open inwards.*

A *(left)* putting himself in the Wing Tsun Prefighting Posture in front of **B** *(right)*. **B** launches a straightline punch at **A**, with his fist coming over **A**'s right arm. **A** stretches his right arm to make contact with **B**, while making a slight turn to evade **B**'s punch, and placing his left hand at the back of **B**'s neck. **A** then makes a pull with both his hands at **B**'s neck, causing **B** to lose his balance. While **B** is falling forward, **A** launches a thrusting punch at **B**'s face.

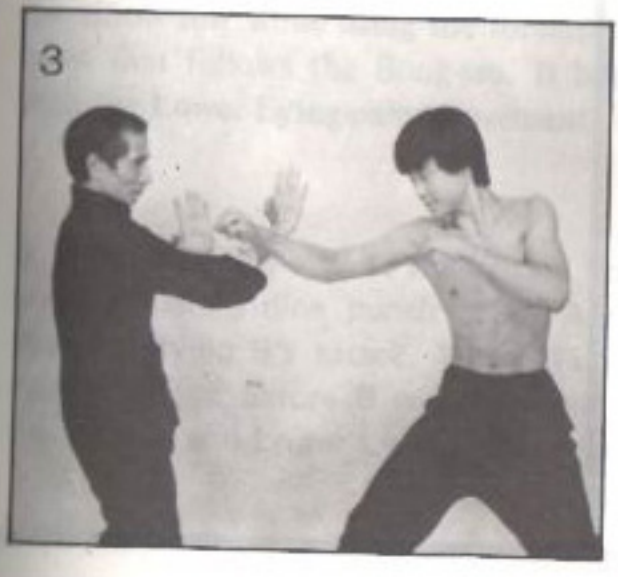




PREFIGHTING POSTURE – NECK-PULLING HAND

* The **Prefighting Posture** of Wing Tsun is formed by placing one hand in front of the other, with both at *mid-level* height. The front hand, which aims at detecting the opponent's motive, is called the **Inquisitive-arm**, while the hind one, which aims at offering protection to the body, is called the **Protective-arm.** But in reality, both hands can be applied for launching attacks if situation needs so.

* The **Neck-pulling Hand** is applied by stretching the arm forward until it reaches the back of the opponent. Then it makes a sudden pull at the back of the opponent's neck so as to make him loss balance and fall forward.



BONG-SAU–TAN-SAU

&

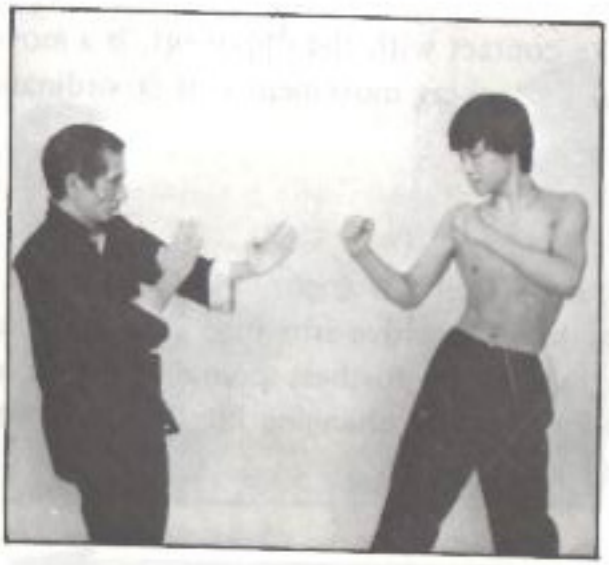
LOWER LYING-PALM

* The **Bong-sau** is used to nullify powerful straightline attacks from the opponent. Having taken its defensive effect, the Bong-sau can then be coverted into other movements for launching counter-attacks. From this it is clear that the Bong-sau is an important movement in the techniques of the wooden dummy, as explained below.

* The **Tan-sau**, which is formed by flattening the palm to face upwards and keeping the elbow low while using the forearm to make contact with the opponent, is a movement that follows the Bong-sau. It becomes an attacking movement if it co-ordinates with the **Lower Lying-palm** movement.

A *(left)* posing the W.T. Prefighting Posture while facing **B** *(right)*. As **B** launches a powerful straightline punch at **A**, **A** changes his Inquisitive-arm into the Bong-sau, thus nullifying **B**'s attack. When **B**'s punch reaches its furthest point, **A** makes an counter-attack before **B** withdraws his punching arm, by changing his Bong-sau into the Tan-sau and Lower Lying Palm to strike at **B**'s flank.

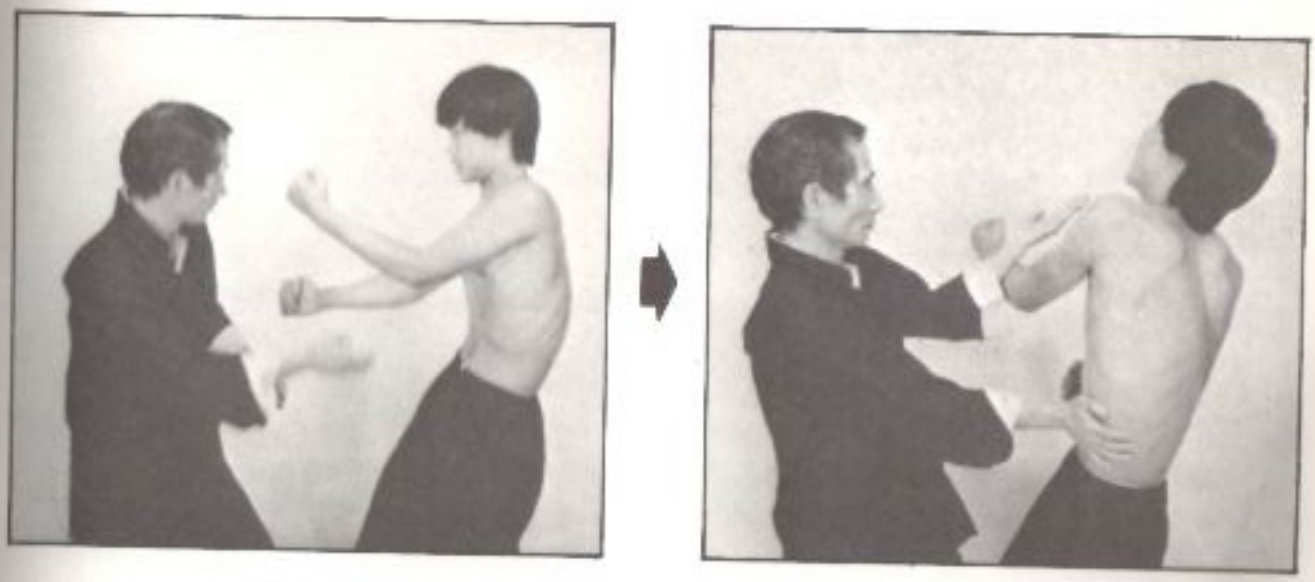
KWUN-SAU – TAN-SAU & LOWER LYING-PALM



* The Kwun-sau in co-ordination successively with the **Tan-sau** and the **Lower Lying-palm** will form a series of attacking movements which will very often take the opponent by surprise. In application, the Wing Tsun practitioner, having dissolved the opponent's attack, suddenly retreats from the opponent's reach, and, before the opponent knows what changes have taken place, the practitioner advances again to launch a surprise attack at his opponent's unguarded part!

* A single straightline punch can be dissolved with the Bong-sau. However, to dissolve heavy double straightline punches aiming respectively at the *upper-level* and the *lower-level*, one has to apply the **Kwun-sau**.

A *(left)* posing the W.T. Prefighting Posture while facing **B** *(right)*. **B** initiates the double punches at **A**. **A** turns while applying the Kwun-sau movement to evade the opponent's attack. Immediately after that, **A** intrudes into the unguarded area of **B**'s left side and launches the Tan-sau & Lower Lying-palm attack at his opponent.

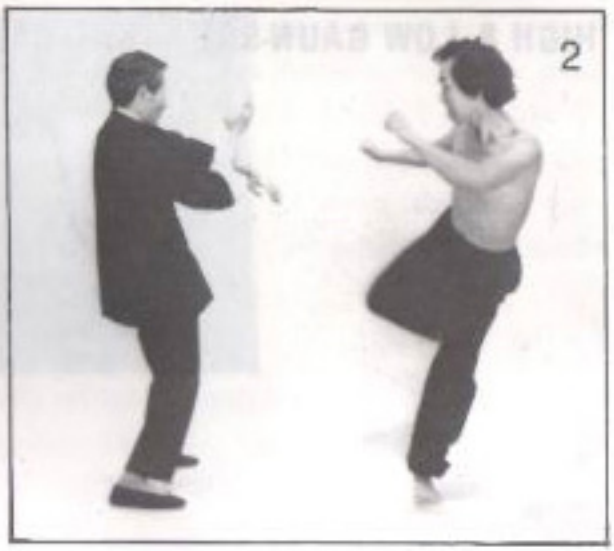


* The **High & Low Gaun-sau** is the best tactical movement to deal with the opponent's round house kick.

* When the practitioner is being attacked by the opponent's two punches, one from the front and the other from the back, he can turn to his side and dissolve the opponent's attacks by applying the **Kau-sau** and the **Tok-sau** movements at the same time. Immediately after that, he can apply the Kau-sau to intrude from the opponent's *outdoor area* into his *indoor area*, and to launch an attack at him while changing it to the **Erect-palm**. Besides, he can also change his **Tok-sau** to the **Jut-sau**, so as to control the movement of the opponent's arm and stop him from defending himself.

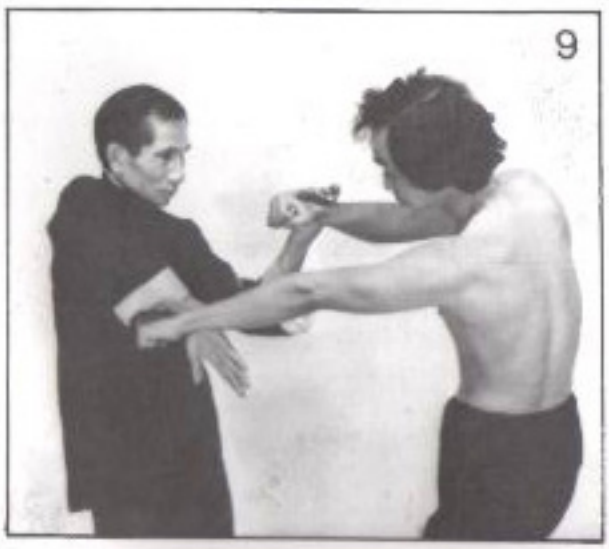
A *(left)* posing the W.T. Prefighting Posture while facing **B** *(right)*. **B** suddenly launches the right roundhouse kick at **A. A** takes the Sideling Stance and applies the High & Low Gaun-sau to deal with **B**'s attack. Having failed in his first attack, **B** withdraws his right leg and launches a second attack with a left straightline punch at **A. A** turns and applies the right Kau-sau to dissolve **B**'s left straightline punch, while his left arm applies the Tok-sau movement to control **B**'s right arm to stop him from launching further attacks. After that, **A**'s right Kau-sau intrudes from **B**'s *outdoor area* into his *indoor area*, and change to the Erect-palm to launch an attack at **B**, and at the same time **A**'s left arm applies the Jut-sau to press down **B**'s right arm, causing **B** to tumble forward and lose his power of defense.

1


2

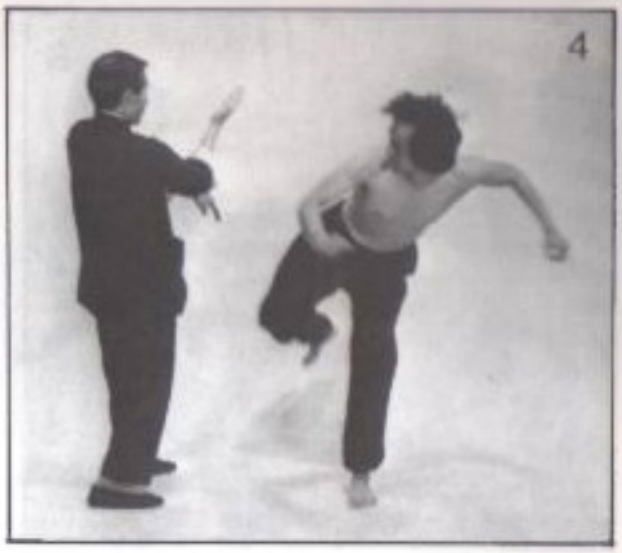
5

6


9

10

3

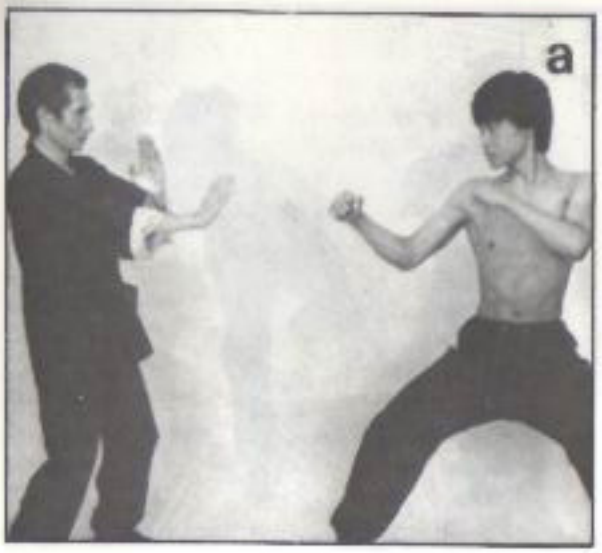

4

7

8

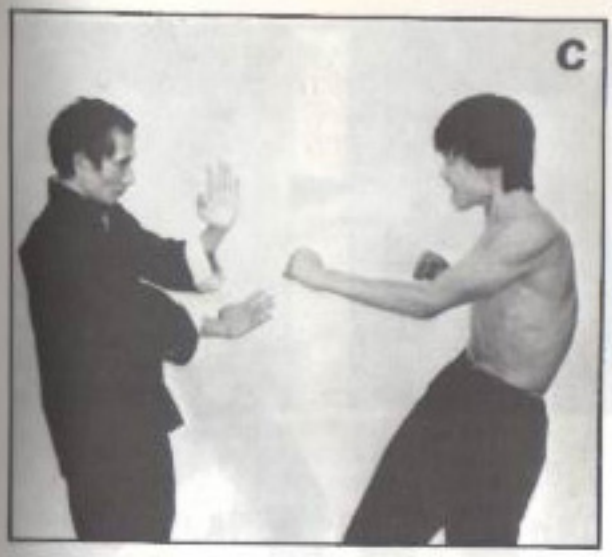
11

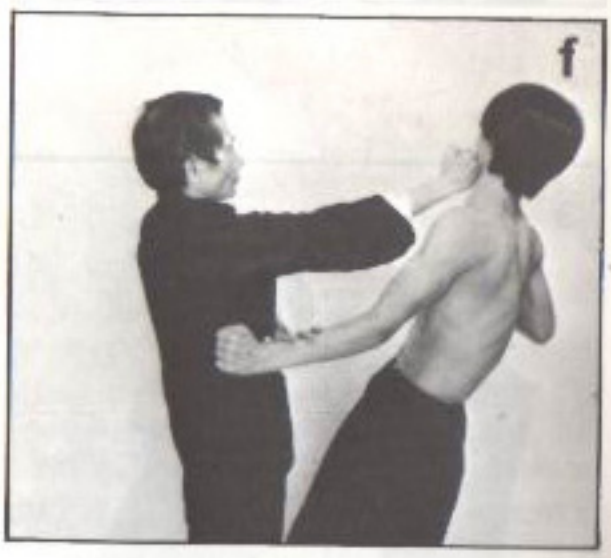
12



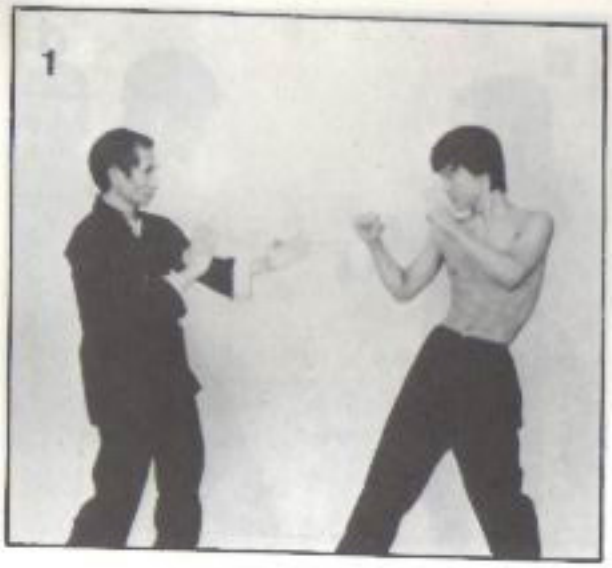
INDOOR-AREA PAK-SAU

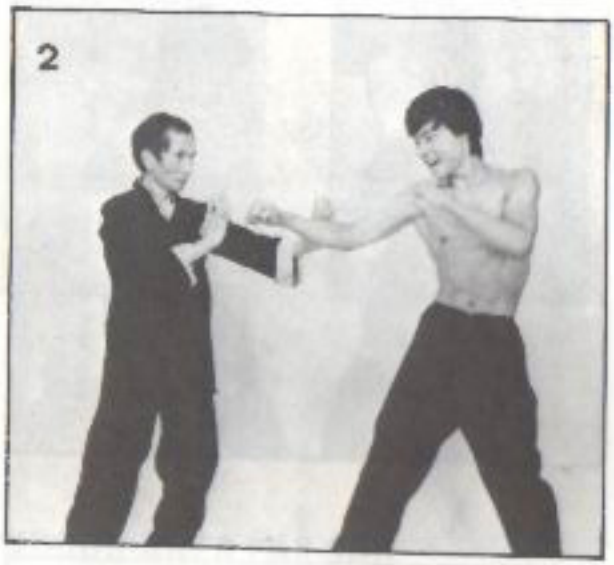
* The **Indoor-area Pak-sau** is a movement applied to dissolve the opponent's straight-line punch which comes in from below the practitioner's bridge-arms. As the opponent's punch comes in, the practitioner can apply his left and right alternate Pak-sau to dissolve it, and immediately after that, he should launch a counter-attack with his W.T. **Straightline Thrusting Punch!**

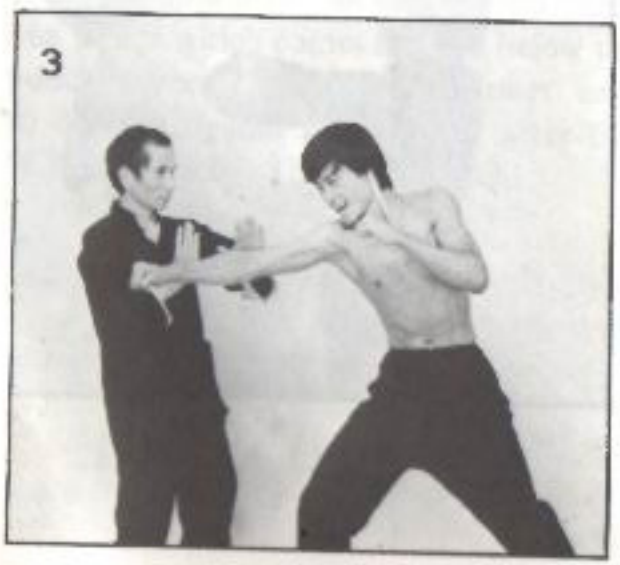




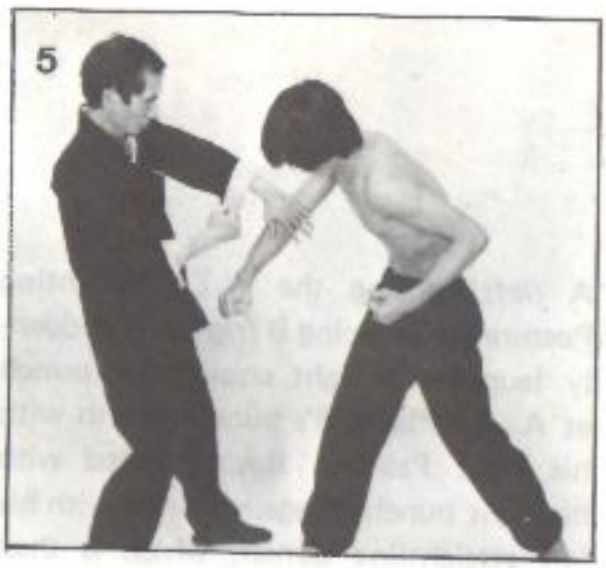
A *(left)* posing the W.T. Prefighting Posture while facing **B** *(right)*. **B** suddenly launches a right straightline punch at **A**. **A** deflects **B**'s punching arm with his right Pak-sau. Having failed with his right punch, **B** again attacks with his left straightline punch, which is then again deflected by **A**'s left Pak-sau. After that **A** offers a counter-attack by pressing down **B**'s arm with his left Pak-sau and launching a Straightline Thrusting Punch at **B**'s face with his right arm.

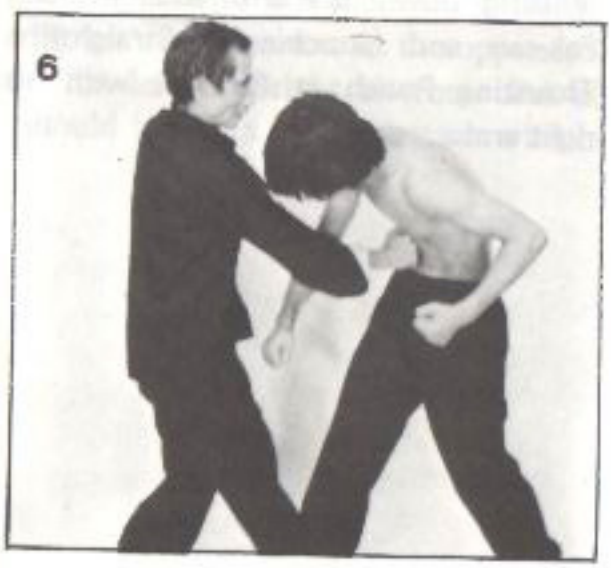

1


2


3

4


5


6

OUTDOOR-AREA PAK-SAU – THROAT-CUTTING HAND – JUT-SAU & LOWER THRUSTING PUNCH

* The **Outdoor-area Pak-sau** is a slapping movement applied from the opponent's *outdoor area* for dissolving his straightline punch. Having applied the Outdoor-area Pak-sau, the practitioner can then change it to the **Throat-cutting Hand** to aim at the opponent's throat as a counter-attack, which is very often a fatal one.

* The **Jut-sau** and the **Lower Thrusting Punch** are two movements applied at the movement while the opponent's arms are below the practitioner's arms, in such a way that the practitioner firstly uses one arm to launch the **Jut-sau** to press down the opponent's arms, and the other arm to launch a heavy **Thrusting Punch** going forward-downwards over the opponent's arm to aim at his lower abdomen.

A *(left)* posing the W.T. Prefighting Posture while facing **B** *(right)*. **B** launches a right straightline punch at **A. A** applies the right Pak-sau to slap from the opponent's *outdoor area* at his punching arm to stop the punch. Immediately after that, **A**'s left arm changes to the Throat-cutting Hand, launching at **B**'s throat.
Having effectuated the throat-cutting attack, **A** continues with his attack by pressing down **B**'s right arm with his left arm while launching the right Thrusting Punch at his lower abdomen.

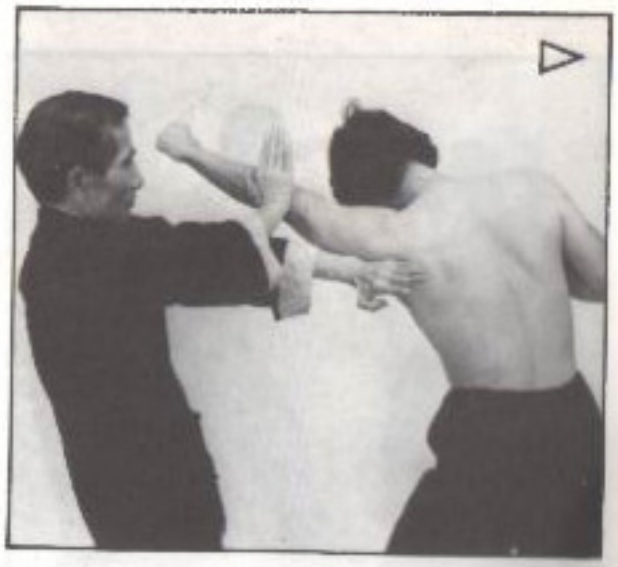
A *(left)* posing the W.T. Prefighting Posture while facing **B. B** suddenly launches a right straightline punch at **A's** abdomen. **A** at once turns and applies his left Lower Bong-sau to evade **B's** punch.

After that, **B** again launches a left straightline punch at **A's** *upper-level*. **A** at once applies a right Sideward Slap-palm to deflect **B's** punch, while turning his left arm up to apply a Man-sau attack at the left arm-pit of **B**, which is a part of weakness.

LOWER BONG-SAU – SIDEWARD SLAP-PALM & MAN-SAU

* The **Lower Bong-sau** is a movement applied to dissolve the opponent's *lower-level* straightline punch. For a better result, the Bong-sau is effectuated in co-ordination with turning of the body so as to maximize its *"evasive effect"*.

* The **Man-sau** is a movement derived from the **Lower Bong-sau.** When the attacking arm of the opponent is weakening in force or is about to retreat, the practitioner's arm, which is bending down in the form of a Bong-sau, now turns up to form the Man-sau, thus conforming to the Wing Tsun motto *"Stay with what comes, follow through as it retreats, and thrust forward as our hand is freed"*.

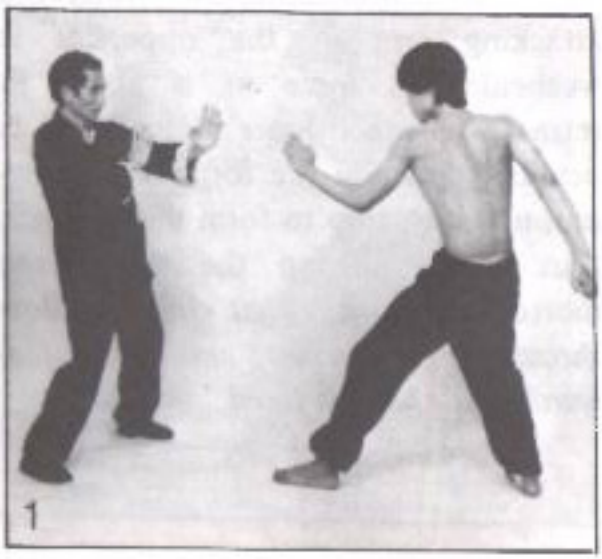


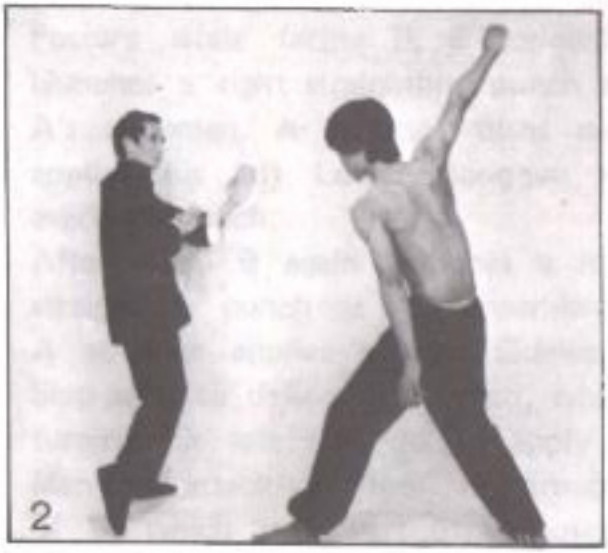
SIDEWARD THRUST-KICK

* The **Sideward Thrust-kick** of W.T. can sometimes be applied singly, but in co-ordination with the steps. One of the characteristics of a kick of W.T. is its co-ordination with movements of the arms when it is being launched. For this reason, the Sideward Thrust-kick is usually applied in co-ordination with the Bong-sau and the Wu-sau as a defensive movement.

A *(left)* posing the W.T. Prefighting Posture while facing **B**. **B** launches a right roundhouse punch aiming at **A**'s head. Seeing that **B**'s punch is powerful, **A** steps sideways to the left to evade the coming punch, while applying the Bong-sau to defeat the punching arm.

Having nullified **B**'s roundhouse punch, **A** immediately launches a Sideward Thrust-kick at **B**'s flank as a counter-attack.



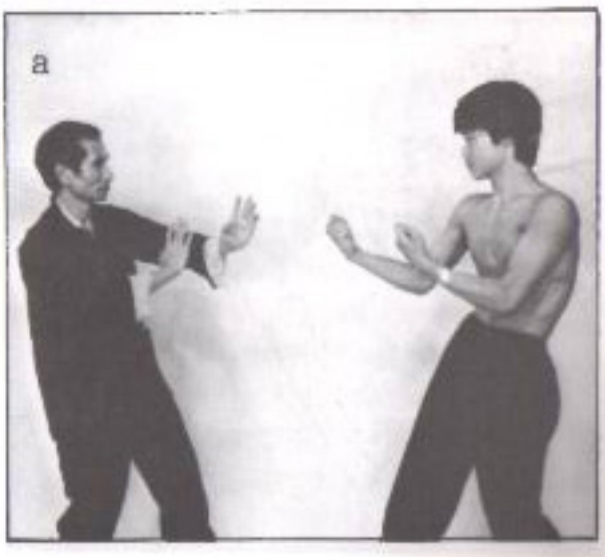


DOUBLE TAN-SAU – HUEN-SAU – DOUBLE LOWER LYING-PALM

* The **Double Tan-sau**, which is placed at the opponent's *outdoor area*, is a movement less frequently applied. It is, however, necessarily applied at the moment when the opponent attacks us with the double straightline punches within our *indoor area*.

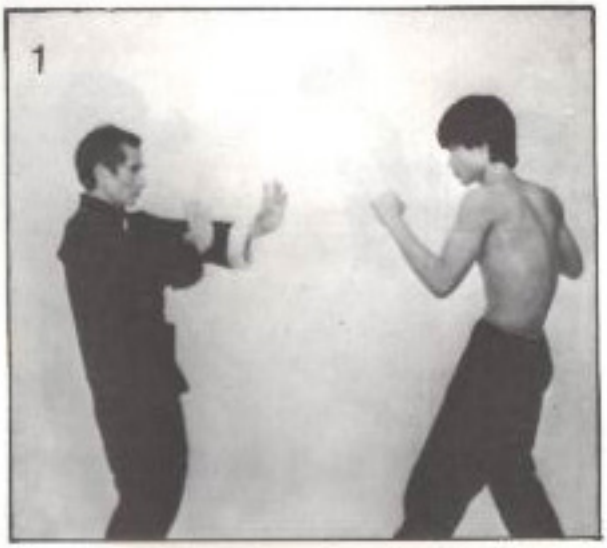
* The **Huen-sau** is a movement applied by turning the arm quickly from the opponent's *outdoor area* to his *indoor area*. The re-positioning of our bridge-arms in this way makes it more advantageous for us to face our opponent at the beginning of the fight or during the fight.

A *(left)* posing the W.T. Prefighting Posture in front of **B** *(right)*. When **B** attacks **A** with double punches, **A** immediately blocks **B**'s attack with the Double Tan-sau at the *outdoor areas* of **B**'s arms. Instantly, **A** makes a cirling movement with his hands turning into B's *indoor areas*. After that **A** counter-attacks **B**'s *lower-level* with Double Lower Lying-palm.



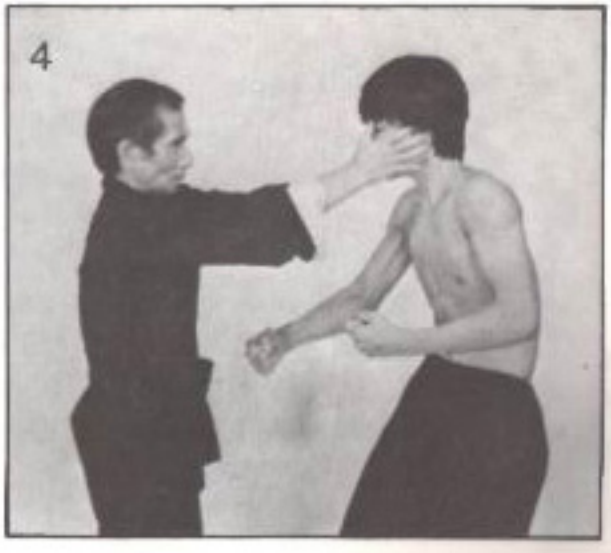
* The **Double Tan-sau**, orginally placed at the opponent's *outdoor area*, can be changed to the **Jut-sau** to press down the opponent's arms, thus causing him to tumble forward.

* Having effectuated the **Jut-sau** movement, we can further apply the **Double Upper Lying-palm** movement to attack the opponent's face. *(Note: The Tan-sau is a fashion literally, in Chinese, meaning "Palm facing up"; the Jut-sau is an action literally meaning "A sudden downward pressing movement". Generally the Jut-sau is enacted in the form of the Fook-sau, that is why many Wing Tsun or Wing Chun trainees find the two confusing – editor.)*



DOUBLE TAN-SAU – DOUBLE UPPER LYING-PALM

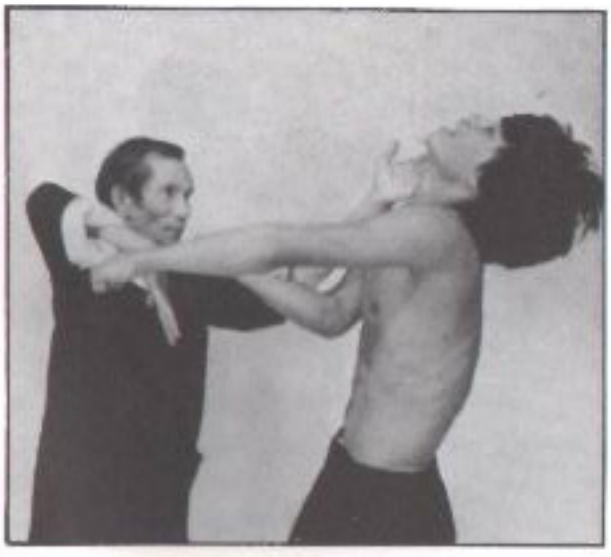
A *(left)* posing the W.T. Prefighting Posture while facing **B. B** attacks **A** with double punches. **A** dissolves **B**'s attack by changing the Double Tan-sau to the Jut-sau movement. Having fectuated the Jut-sau, which caused **B** to fall forward, **A** takes the opportunity to launch his powerful Double Upper Lying-palm attack at **B**'s face.



KAU-SAU & HIGH GAUN-SAU

* The **Kau-sau** is a movement which enables us to replace our bridge-arms from the opponent's *outdoor area* to his *indoor area* or vice-versa in a safe and simple way.

* The **High Gaun-sau** is a movement which looks like the Jum-sau. However, the Jum-sau is only applied for defensive purposes, while the High Gaun-sau can be applied both as an offensive and defensive movement.



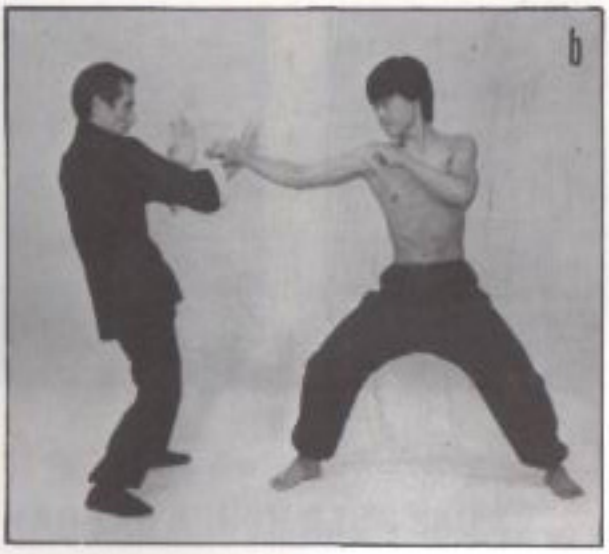
A *(left)* posing the W.T. Prefighting Posture while facing **B. B** applies the double punches attack coming into **A**'s *indoor area*. **A** quickly makes a turn, and poses his right arm in the Kau-sau movement while applying with his left arm the High Gaun-sau movement to nullify **B**'s attack and offer counter-attack at the same time.

BONG-SAU – KNEE-STAMPING KICK

* The **Bong-sau** is a greatly effective movement which is adopted for countering heavy straightline attacks. It is applied by bending the forearm down to deflect the opponent's straightline attacks, which, no matter how powerful, will surely be nullified. Having effectuated the Bong-sau movement, and while our opponent is not yet ready to launch his second attack, we should at this moment make a sideward step to stay at the opponent's side and offer a counter-attack with the **Knee-stamping Kick** technique!

A *(left)* posing the W.T. Prefighting Posture while facing **B. B** imitiates a right straightline punch at **A. A** quickly turns to evade the punch. Immediately after that, **A** makes a sideward step to stay at **B's** right side, and quickly raises his left leg to launch a Knee-stamping Kick at the back of **B's** right knee.

a


b

c

d

e

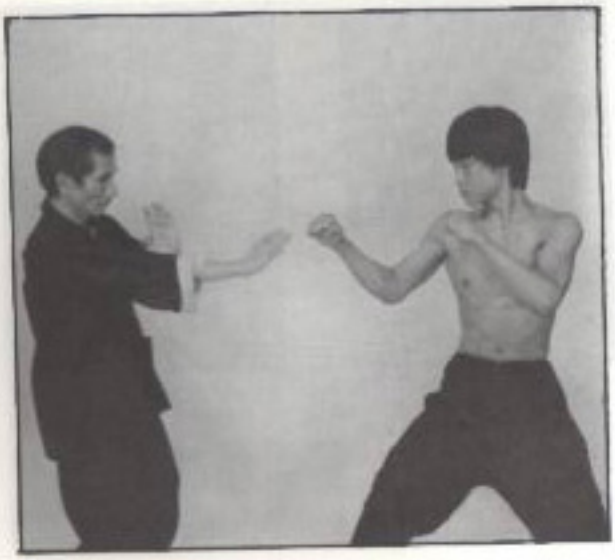
f

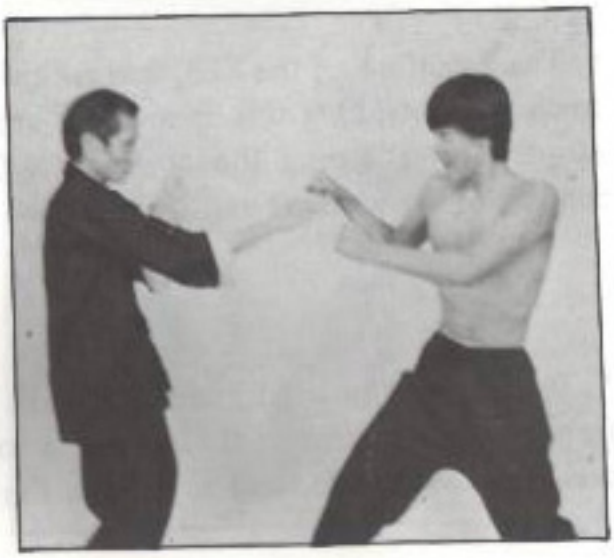
FOOK-SAU – KAU-SAU & LOWER LYING-PALM

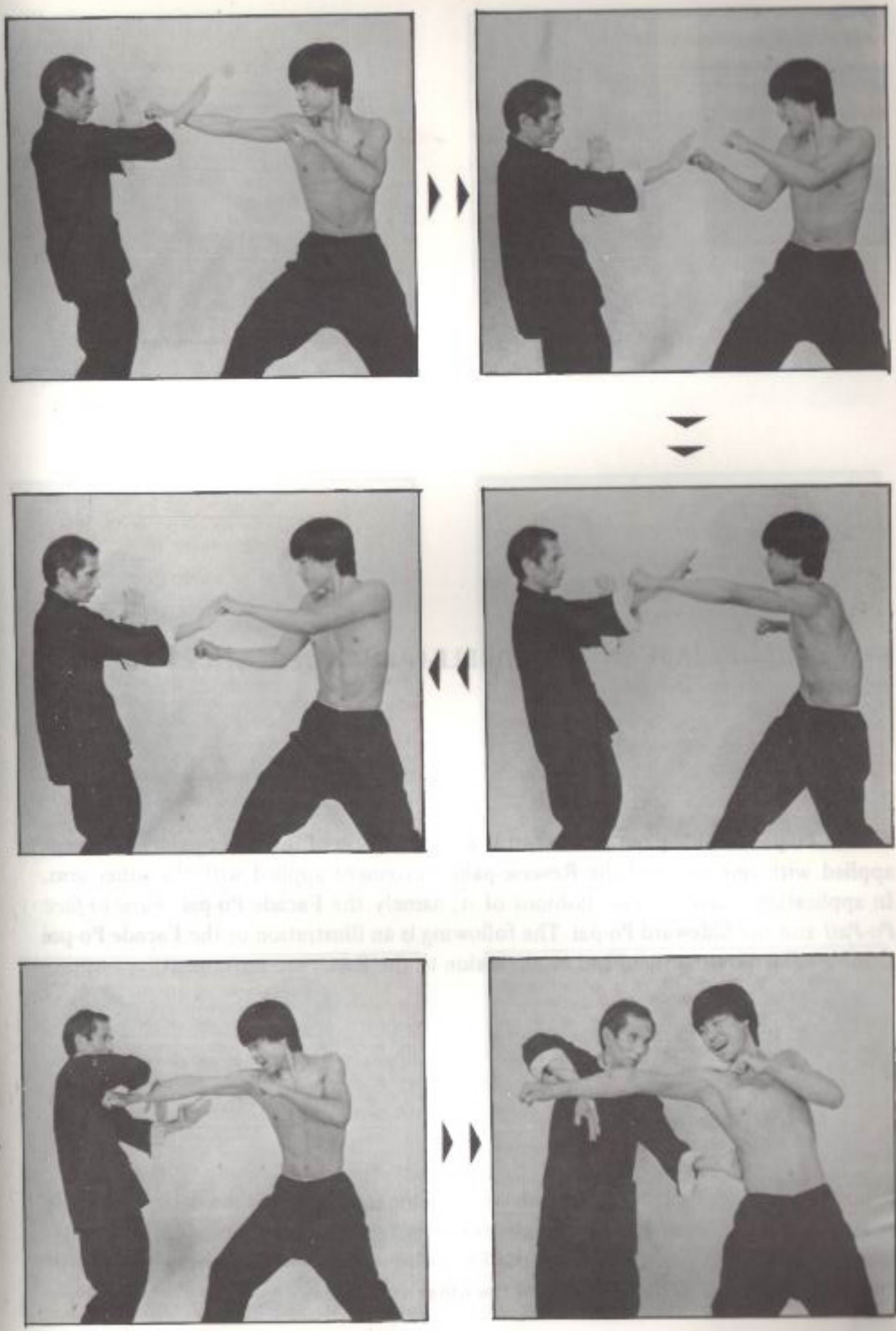
* The functions of the Fook-sau are twofold. Besides serving as a means for pressing down or controlling the opponent's arm with the palm. The Fook-sau can also be adopted for stopping the opponent's **Chain-punches** by making use of the quick bending of the wrist, as explained below.

* By circling the wrist round the wrist of the opponent, we can replace our wrist from the *indoor area* of the opponent to his *outdoor area*. This enables us to stay at the opponent's side, and to launch the **Lower Lying-palm** attack at his flank, as illustrated:

A *(left)* posing the W.T. Prefighting Posture while facing **B**. **B** attacks **A** with his right straightline punch. **A** dissolves it with the Fook-sau technique by flipping his right palm to the left. **B** again launches a left straightline punch. **A** still applies his right Fook-sau, by flipping his palm to the right to stop **B**'s punch. After that **B** launches a third punch with his right arm, **A** this time first flips his right Fook-sau to the right to nullify **B**'s punch, and then circles his palm outwards from **B**'s *indoor area* to his *outdoor area*, so that he is now standing at **B**'s right side. Finally **A** launches a left Lower Lying-palm attack at **B**'s right flank.





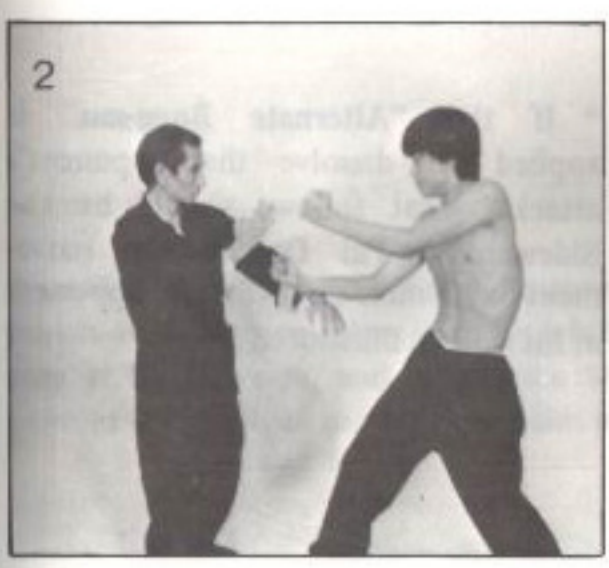


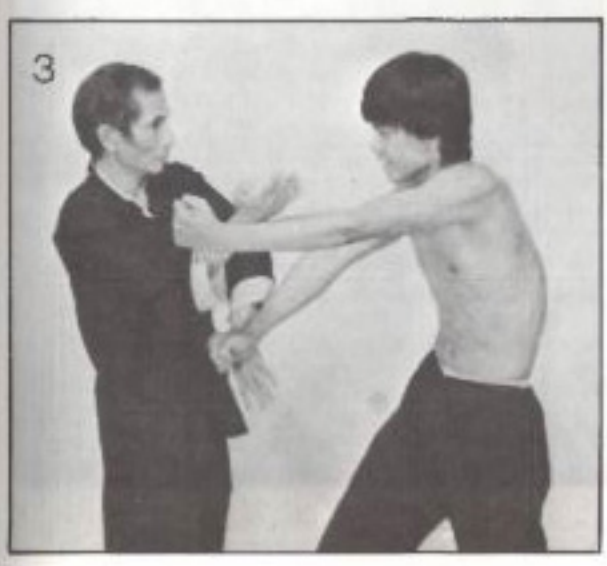
KWUN-SAU – FACADE "PO-PAI" DOUBLE-PALM MOVEMENT

* The **Po-pai Double-palm** movement is a combination of the **Erect-palm** movement applied with one arm and the **Reverse-palm** movement applied with the other arm. In application, there are two fashions of it, namely the **Facade Po-pai** *(Face-to-face Po-Pai)* and the **Sideward Po-pai**. The following is an illustration of the **Facade Po-pai Double-palm** movement applied in succession to the **Kwun-sau** movement:

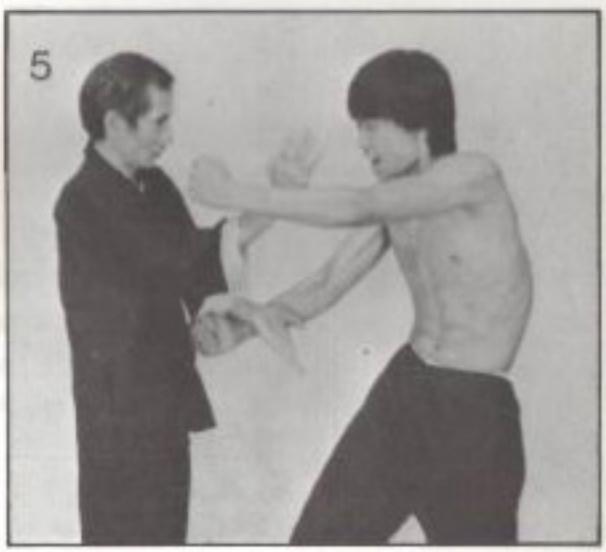
A posing the W.T. Prefighting Posture while facing **B. B** launches the double punches at **A. A** turns and applies the Kwun-sau movement to dissolve **B's** attack. Immediately after that, **A** changes his arms to the Facade Po-Pai Double-palm movement, with one palm aiming at **B's** *upper-level* and the other at his *lower-level.*

1


2


3

4

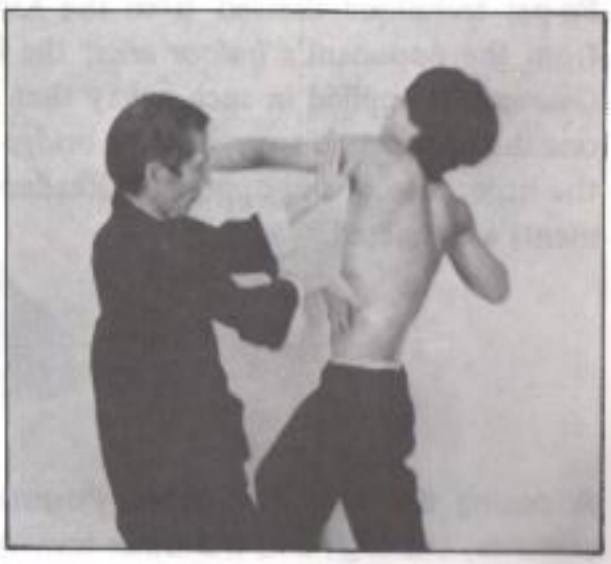

5

6

* If the **"Alternate Bong-sau"** is applied to dissolve the opponent's attacks, what follows should be the **Sideward Po-Pai Double-Palm** movement for counter-attacking the opponent at his side, as illustrated below.

BONG-SAU – SIDEWARD "PO PAI" DOUBLE-PALM MOVEMENT

A posing the W.T. Prefighting Posture while facing B. B initiates a left straightline punch at A, who counters with his left Bong-sau. Immediately after that, A advances to stay at B's left side, and adopts the Sideward Po-Pai technique by launching his left palm at B's shoulder and his right palm at B's flank.



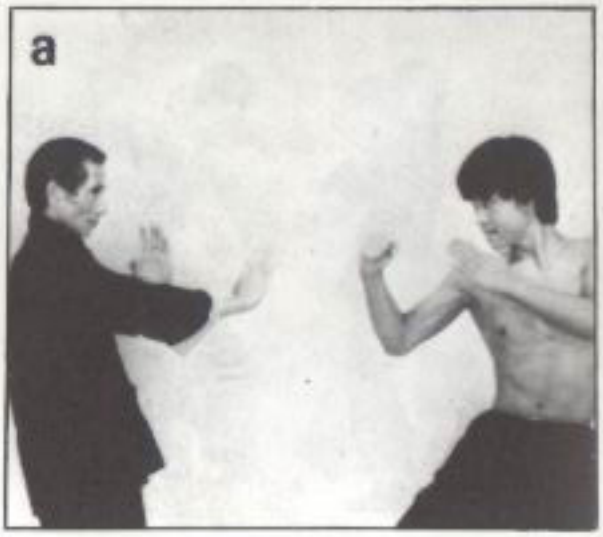
HIGH & LOW GAUN-SAU –

FACADE PO-PAI

DOUBLE-PALM MOVEMENT

* The **High & Low Gaun-sau** is a sideward movement. However, when it changes to the **Po-Pai** movement, it becomes the **Facade Po-pai**. The Po-pai technique derived from the High & Low Gaun-sau is slightly different from that derived from the Kwun-sau. The Po-pai technique derived from the Kwun-sau is a movement of double-palm attacks from the opponent's *indoor area*; the Po-pai technique derived from the High & Low Gaun-sau is applied in such a way that the arm of our upper attacking palm is pressing one the opponent's arms, and the bridge-arm of our lower attacking palm is also pressing the other arm of our opponent. Readers should watch carefully how the series of movements are enacted.

A posing the W.T. Prefighting Posture while facing B. B attacks A with his double punches, one high and the other low. A quickly turns sideways and applies the High & Low Gaun-sau to counter the attacks. Immediately after that A turns to face B again and applies the Po-pai technique as a counter-attack.

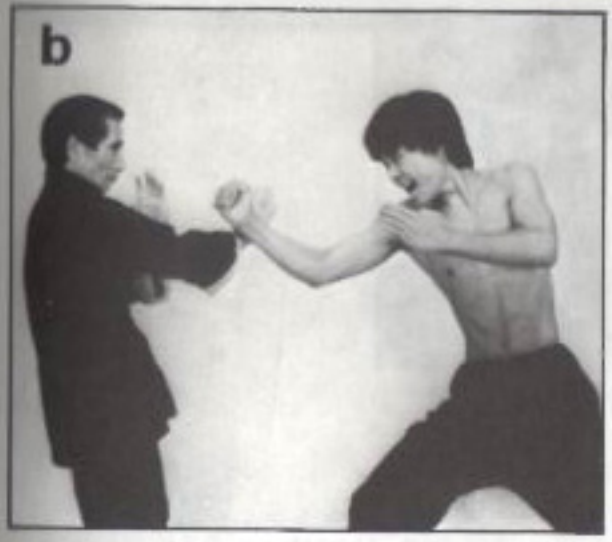


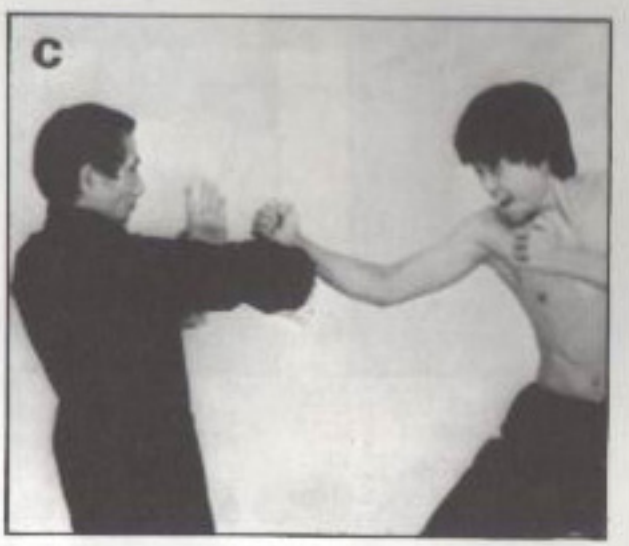
BONG-SAU – SIDEWARD PO-PAI DOUBLE-PALM MOVEMENT

* The following set of **Sideward Po-Pai Double-palm** Movements derived from the **Bong-sau** is different from that mentioned above.

In the previous set, the Bong-sau directly turns to the **Erect-palm**, and presses on the opponent's shoulder. In this set, the Bong-sau changes to the **Reverse-palm**, and glides over the opponent's bridge-arm to penetrate into his *indoor area* and land on his body.

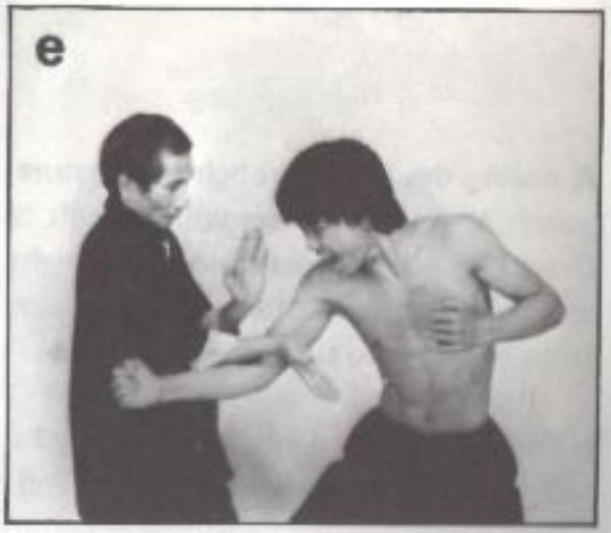
A posing the W.T. Prefighting Posture while facing **B. B** launches a sudden right straightline punch at **A. A** adopts the right Sideward Bong-sau to dissolve **B**'s attack. Immediately after that, **A** turns to **B**'s right side, and changing his Bong-sau to the Reverse-palm, thrusts it forward over **B**'s right arm, while his left arm also turns to the Erect-palm to join in the counter-attack.


b


c

d

f


e

BONG-SAU – GRAPPLING HAND & THROAT-CUTTING HAND – PAK-SAU & SPADE-HAND

* Many Wing Tsun followers neglects the fact that the **Bong-sau** can give rise to a variety of movements, for example, the **Grappling-hand**, as illustrated below.

* When a practitioner applies the **Grappling-hand** to control the opponent's arm, he should at the same time apply the **Throat-cutting Hand** to attack his opponent. After that, his arms should change to the **Pak-sau** and **Spade-hand** respectively to launch further attacks at his opponent.

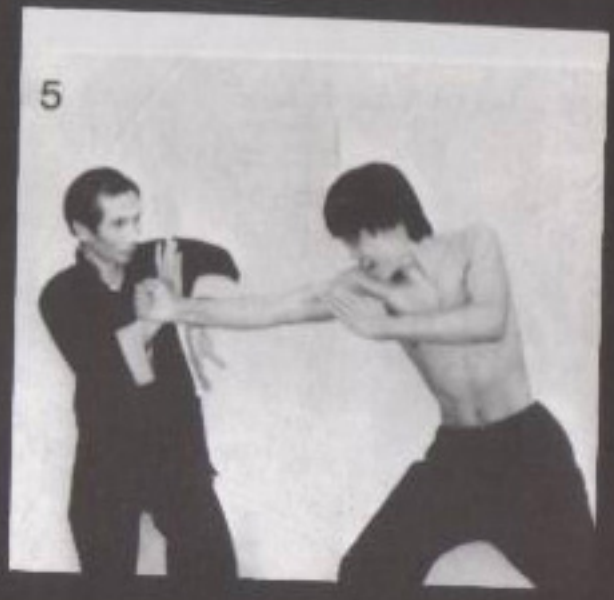
A posing the W. T. Prefighting Posture while facing **B. B** launches a right straightline punch at **A. A** counters with his left Sideward Bong-sau, which then changes to the Grappling-hand to get hold of **B's** right arm, while his right arm launches a counter-attack in the form of the Throat-cutting Hand. At this moment **A** has already turned from the right to the left.

Having effectuated his counter-attacks, **A** withdraws his right arm to pose the Pak-sau to press down **B's** right arm, and at the same time changes his left arm to the Spade-hand to strike heavily at **B's** chin.

1

4

2


5

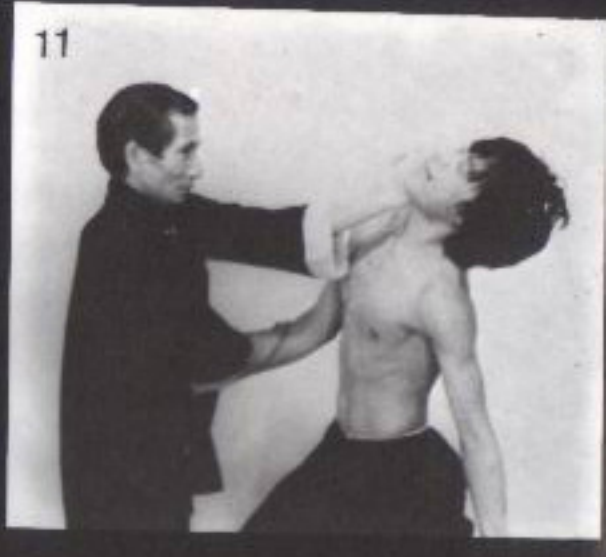
3

6

7

10

8

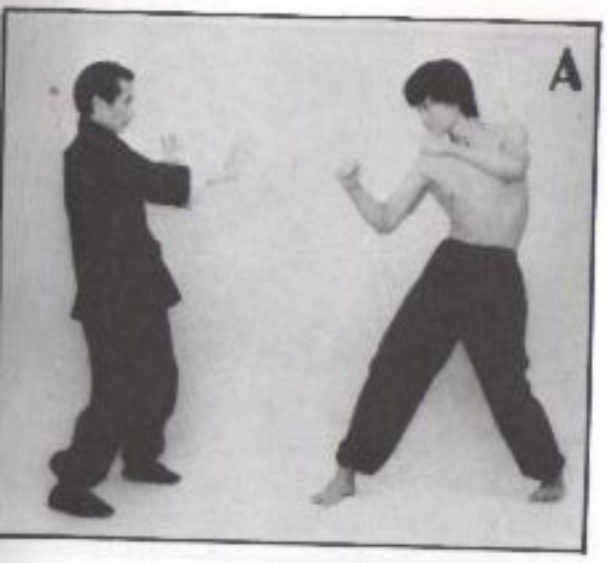

11

9

BONG-SAU – CROSSED STAMP-KICK

* The **Crossed Stamp-Kick** is an outstanding kick of the Wing Tsun system. While other kicks of Wing Tsun are applied with the front leg, the Crossed Stamp-kick, however, is launched from the back leg. In applying the Crossed Stamp-kick, a practitioner should pay attention to the ways he steps forward prior to launching the kick.

A posing the W. T. Prefighting Posture while facing **B. B** launches a right straightline punch at **A. A** dissolves the attack with his right Sideward Bong-sau. Immediately after that, **A**'s right leg makes a curving step to land on **B**'s right side, while his left leg rises to launch a Crossed Stamp-Kick at the back of the knee of **B**'s back leg.



C

F

D

G

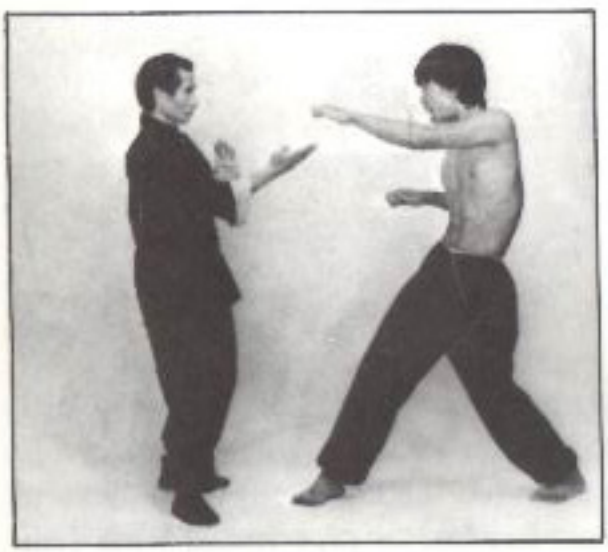
E

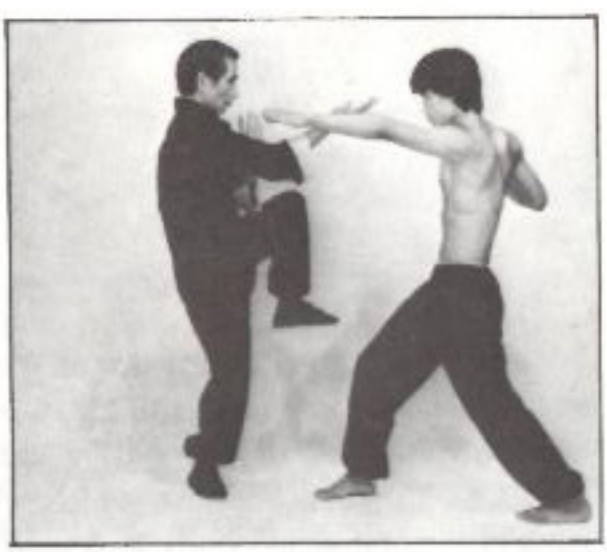
H

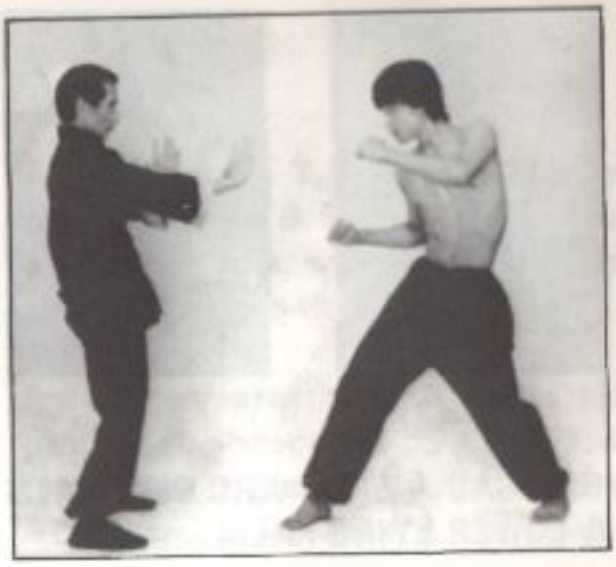
LOW BONG-SAU – SPADE-HAND & FACADE THRUST-KICK – FACADE KNEE-STAMPING KICK

* Many Wing Tsun followers think that having applied the **Low Bong-sau** with one arm, they have to use the other arm to counter attack at the *upper-level.* In fact they can use the same arm that has just executed the Low Bong-sau movement to dissolve further attacks from the opponent. Besides, an experienced Wing Tsun practitioner can make use of both his arm and his leg to launch co-ordinating offensive movements at the same moment, thus making it very difficult for the opponent to defend himself.

* As regards kicking techniques of Wing Tsun, the same principle applies to them as to hand techniques. That is to say, it is not necessary to withdraw the leg once it has excuted a kick, for it can still be used to launch further attacks simply by giving variations to its movements, which will enable the practitioner strike at different parts of the opponent's body as desired.





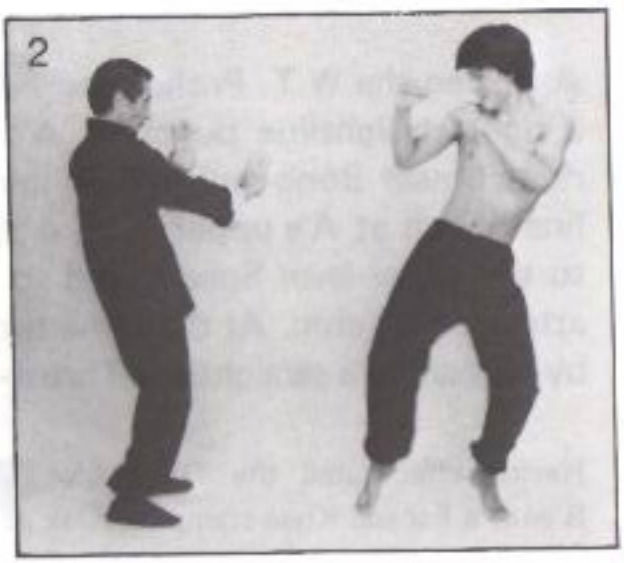


A posing the W.T. Prefighting Posture upon encountering B. B launches a right straightline punch at A's *lower-level*, which is dissolved by A's right Lower Bong-sau. B then immediately attacks A with a left straightline punch at A's upper-level, A therefore turns his right Lower Bong-sau to the *upper-level* Spade-hand to nullify the attack and offers a counter-attack at B's chin. At the same time A's left leg joins in the counter-attack by launching a straightline Thrust-kick at B's abdomen.

Having effectuated the Thrust-kick, A turns his left leg to further his attack on B with a Facade Knee-stamping Kick at B's right knee.

GUM-SAU – SIDEWARD SLAP-PALM & LOWER LYING-PALM

* The **Gum-sau** and the **Pak-sau** look similar but have different functions. The **Pak-sau** is executed by slapping the palm towards the opponent's arm and pressing it down to nullify its charge. Therefore it is a forceful and swift movement. But its force quickly diminishes. It is generally applied to counter *mid-level* attacks. It usually makes a cracking sound as it is executed. The **Gum-sau**, on the other hand, is a movement that goes along a relatively longer distance with a more flexible force. It is often applied



to counter attacks of a longer range such as punches and kicks at the *upper* and *mid-levels*.

As illustrated below, the Gum-sau is applied to *"divert"* the course of the opponent's coming kick, as different from the Slap-palm, which is applied for *"pressing down"* a punching arm.

A posing the W. T. Prefighting Posture on encountering **B. B** suddenly launches a right kick at **A**, who counters it with his right Sideward Gum-sau.

Immediately after that, **A** circles his right leg to step on **B**'s right side, and then offers a counter-attack with the left Sideward Slap-palm & the Lower Lying-palm movements.

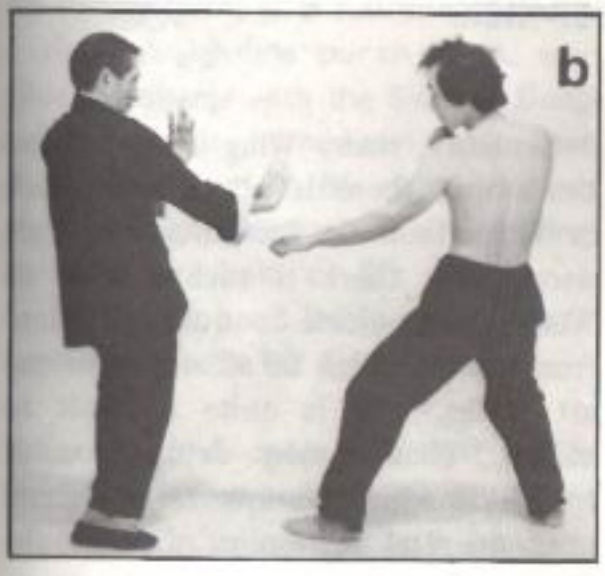
GUM-SAU – PAK-SAU & OFF-BODY THRUST-KICK

* The **Gum-sau** is a movement useful for countering not only *lower-level* kicks, but also punches at both the *mid-level* and *lower-leverl.* As illustrated here, the practitioner first adopts the **Sideward Gum-sau** to stop the opponent's *lower-level* Thrusting-punch, then he applies the **Pak-sau** *(Slap-palm)* and the **Slant Thrust-kick** to ward off an *upper-level* attack and offer counter-attack.

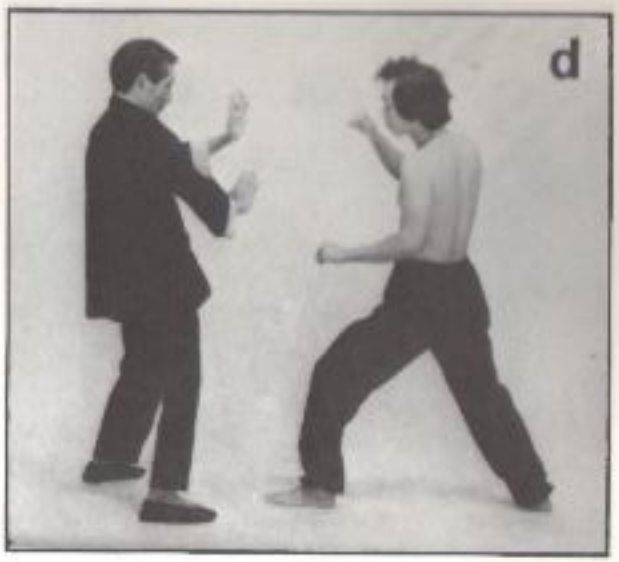
* Most of the kicks of the W. T. system are launched at a very close range to the opponent. Therefore the kicking technique mentioned above is the only kick besides the **Sideward Thrust-kick** that is launched at a long ranged from the opponent.

A posing the W. T. Prefighting Posture on encountering **B. B** launches a sudden left Thrusting-punch at **A**'s *lower-level.* **A** dissolves it with a right Gum-sau and turning of the body to the left. Having failed ith his first punch, **B** furthers his attack with a right straightline punch at **A**'s *upper-level.* **A** shifts his body to **B**'s right side, and deflects **B**'s punch with a Slap-palm movement, while his right leg launches a Stamping-kick along a slant-straight line at **B**'s upper calf.

a


b

c


d

e

f

BONG-SAU – GRAPPLING-HAND & SWEEP-KICK

* Many trainees of W. T. system have the wrong idea that there are no **Grappling-hand** techniques in the W. T. system. In fact there is a **Grappling-hand** movement in Wing Tsun, which however is less frequently applied.

* Similarly, many Wing Tsun trainees think that there is not a **Sweep-kick** in Wing Tsun. In fact they are again wrong, for there is such a kick in Wing Tsun, which is quite different from that applied in all other martial art styles, and is quite difficult to master. That is why explanation of training in this technique is left behind until the last section of the Wooden Dummy Techniques.

A posing the W. T. Prefighting Posture on encountering **B**. **B** suddenly launches a right straightline punch at **A**, who slips the charge with the Sideling Bong-sau movement. Immediately after that, **A** shifts himself to **B**'s right side, and turns his right Bong-sau to a Grappling-hand to get hold of **B**'s right wrist, while his left hand also poses a Grappling-hand to seize **B**'s right elbow.

After that, **A** raises his right leg to launch a Sweep-kick at the knee-joint of **B**'s front leg, while both his arms exert a forceful pull to the side, causing **B** to lose balance and fall forward.

Story of My Father —

Yip Man

the

Great Grandmaster

of

Wing Tsun Style

PROMOTER OF CHINESE KUNG FU

My deceased father, Yip Man the Grandmaster, was not only the forerunner of the Wing Tsun style, but was also a genius in the modern world of martial arts. Besides promoting Chinese kung-fu and pushing its development in overseas countries, he also brought up a large number of highly skilful disciples.

FUTSHAN – BREEDING PLACE OF MARTIAL ARTS

Grandmaster Yip Man was a native of *Namhoi County* of *Kwangtung Province*. He spent his living at *Futshan,* one of the four most famous towns of southern China, where various kinds of handicrafts were then highly developed. Besides, Futshan is also regarded as the place of origin of Chinese kung-fu in southern China. During the period between the fall of the Ching Dynasty and the founding of the National Republic

of China, a large number of famous and skilful Chinese martial artists were brought up in the town of Futshan, or at least these martial artists were somehow related to affairs that happened in Futshan. The cause of the appearance of these skilful martial artists in Futshan might have been due to the burning down of the *Siu Lam Monastery* in *Fukien Province*, which resulted in the great escape of hundreds of monks and practitioners skilled in the Siu Lam Style of kung-fu, who ran away from the siege of the soldiers of the Manchu government. Many of them, like the famous Zen Master *Chi Shin*, escaped southwards and hid themselves in Futshan.

A photo taken in Grandmaster Yip Man.s home.

OFF-SPRING OF KUNG-FU GENERATIONS

Grandmaster Yip Man's father, that is, my grandfather, was named *Oi Doh.* He was in fact brought up in a family of generations of merchants. My grandfather himself once ran a shop in Hong Kong. My grandmother, then known as Madame *Ng,* was praised for being a helpful wife and a good mother. Anyway, the Yip family in Futshan was a famous and influential family. The inherited large farmyard was situated at a newly rebuilt avenue, called the *Fuk Yin Avenue,* literally meaning *Avenue of Happiness and Scholarship.* The homesteads of the Yip family occupied a large area, with two symetrical rows of large old fashioned houses, amounting to not fewer than twenty in number lining along the two sides of the avenue, at exactly the site of the present Municipal Government House. The ancestral temple of the Yip clan was situated at the centre of the homestead. It was in this ancestral temple that the great Grandmaster *Chan Wah Shun,* the renowned Wing Tsun practitioner, had for quite a long period resided, when he admitted disciples and taught them skills of the Wing Tsun Style. Among the students of Grandmaster Chan Wah Shun, there was one, by the name of Yip Man, who for the first time in his life learnt Wing Tsun skills in the ancestral temple of his family.

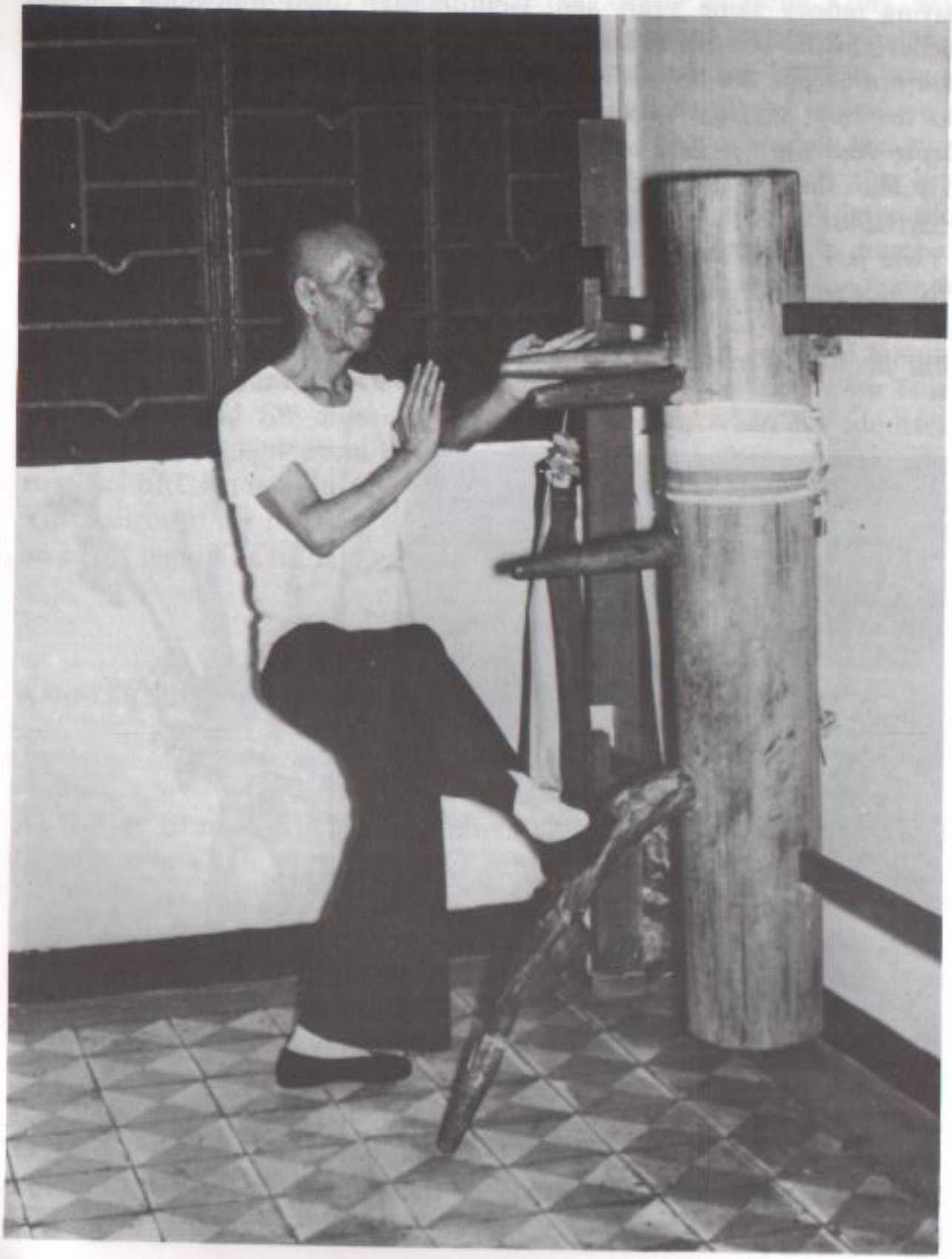
A GIFTED SUTDENT OF MARTIAL ARTS

At the age of nine, Yip Man my late father was admitted as a student by Grandmaster Chan Wah Shun. But before that, as my grandmother the late Madame Ng said, Yip Man worked hard on his studies. After receiving each lesson, he seldom wasted his time in having games with fellow-playmates, but devoted all his spare time in writing poems and painting, or watching Grandmaster Chan teaching his students. Day after day he watched, and became gradually interested in techniques of Wing Tsun. At least he went straight to Grandmaster Chan Wah Shun and requested him to admit him into his kung-fu class. Grandmaster Chan thought the boy might only be joking, so he said jokingly that every boy, in order to be admitted, had to pay an initial admission fee of three taels of silver, and that if the boy had three taels of silver, he would

admit him. On hearing this, my father rushed home filled with pleasure and hope. Soon he brought back three taels of silver as required. Grandmaster Chan was surprised to see what the boy had done. He asked the boy how he had got the money. The boy answered that he had already known that he needed the three taels of silver for admission, so he began saving money some years ago. Grandmaster Chan Wah Shun did not believe in the boy, thinking that he must have stolen the money. So he did not accept the boy as his disciple. Neither did he return the money to the boy, saying, *"If you want to get back the money, you have to bring your mother here to prove that the money really belongs to you."* Yip Man the boy could do nothing but urge his mother to come to the martial art tutor. When meeting the boy's mother, Chan Wah Shun said, *"I did not suspect the source of the money. It is only that I want to see his mother and speak to her personally, and ask whether she really allows her boy to learn kung-fu from me. In fact the boy is quite gifted, and he has been watching me teach kung-fu quite a long time. If he*

The Grandmaster and his grandson, the son of Master Yip Chun the author.

follows me, he will surely succeed in making his career as a martial artist." Madam Ng was very pleased to hear that, and said that if Chan Wah Shun agreed to accept her son, she would not hesitate to allow her son to take up studies of martial arts.



From then on, my father became Grandmaster Chan Wah Shun's youngest disciple. He learnt techniques from Grandmaster Chan and practised with his fellow-students such as *Ng Chung So* and *Lui Yu Chai.* He was in fact the last disciple admitted by Chan Wah Shun. That is why when Grandmaster Yip Man grew up and had his own students, he said to them smilingly that his students had only *"Elder Kung-fu Uncles"*, but not *"Younger Kung-fu Uncles"*. From the above description, it became clear that Chan Wah Shun did not make a mistake in accepting my father, for the boy's success in afterwards was really due to his master's un-reserved teaching, and the boy's dedication and effort he put to his studies. His success in his career was not mere luck. Grandmaster Chan died when Yip Man was thirteen years old. At his last minutes, Chan said to his disciple Ng Chung So, *"Yip Man is a clever boy, and is more gifted than others. If any of my students is to promote and spread our Wing Tsun techniques with success, Yip Man is the one. It is a regret that I could not stay longer. From now on the duty of teaching him rests on you. Please take good care of him."* Ng Chung So promised to take up the responsibility seconds before Grandmaster Chan died. So Yip Man studied under the guidance of Ng Chung So, with the company of fellow-students such as *Yuen Kay Shan* and *Yiu Choi.*

BLENDING OF TECHNIQUES OF SEVERAL MASTERS

For two years Yip Man followed Ng Chung So. After that he went to Hong Kong to pursue academic studies at the *St. Stephen's College* at *Stanley* in *Hong Kong.* By one occasion he was introduced to *Mister Leung Bik,* the first son of *Grandmaster Leung Jan* – the instructor of Grandmaster Chan Wah Shun. Leung Bik was then staying as guest in a famous silk company in the western district of Hong Kong. He was delighted with Yip Man's cleverness and his effort in learning, so he

Grandmaster Yip demonstrated a movement of the Wooden Dummy Techniques.

tried his best to teach him all he knew. That is why my father later said to others that he got a good foundation from Grandmaster Chan Wah Shun, but sophisticated techniques from Mister Leung Bik. He further said that when he was small, he paid attention to the external-form of movements, not knowing why certain movements should be applied in such ways, while other movements in other ways. When he grew older, he knew that the importance of mastering Wing Tsun techniques rested on the merging of theory and practical application.

Grandmaster Yip Man became famous for his skills even when he was young. Yet he did not take teaching martial art skills as his career. Instead, he joined the army during the war. After the war he returned to his native land to take up the post of *Captain of Local Police Patrols of Namhoi,* which he held for some years. Though being a skilled martial artist, and the captain of the police patrols, he was not proud and arrogant. On the contrary, he dressed neatly, and looked gentle and graceful. He seldom carried his pistol, unless he found it absolutely necessary in certain occasions, feeling that he himself was already armed with his deadly Wing Tsun skills. During his career as the captain of the local police patrols, Grandmaster Yip Man met some occassions worth mentioning.

AMAZING STRENGTH OF FINGERS

There was a man, in my later father's native place, by the name of *Yu Yiu.* He served in the army during the war, and after the war, he was recruited into one of the divisional patrols of the local police of Namhoi, under the command of my father. But owing to the large number of patrolmen, neither Yu Yiu nor Yip Man the Captain knew each other. One day, Yu Yiu was patrolling along a busy street. But very soon for some minor reasons argued with someone in the street. Both men were then shouting to each other loudly. It happened that Captain Yip Man passed by the crowded spot. He saw that one of the quarrelling men was wearing a badge of his patrolling teams and carrying a pistol, and knew that the man must be one of his patrolmen. He wished to stop the quarrel, thinking that a police patrolman's duty is to keep order and peace,and so should not argue with people. He stepped forward to stop their shouts. But the patrolman was too proud to be stopped by a well-dressed gentleman such as Yip Man! He shouted at Yip Man, ordering

ABOVE: Grandmaster Yip Man and his second son, daughter *(middle)*, daughter-in-law *(left)*, and his friends in a countryside restaurant somewhere in Hong Kong.

BELOW: Grandmaster Yip and his grandson, son of his second son Yip Ching.

him to step back to mind his own business instead of intervening their quarrel. As he shouted at Yip Man, he drew his pistol and pointed it at Yip Man. Yip Man realized that the patrolman was losing his sense, and that drawing out a pistol in a busy street was a dangerous move. To eliminate the danger Yip Man rushed forward to stop the patrolman from pointing the pistol at anyone. He got hold of the bullet-chambers of the pistol, meaning to stop the man from mis-firing. The man struggled to free his pistol from Yip Man's grip. Yip Man's fingers were so powerful that after a few pulls and twists the bullet-chambers of the pistol broke off, to the astonishment of the huge crowd of on-lookers.

OVERPOWERING A FIERCE ROBBER

In my father's little town there was a wanted robber by the name of *Tsu Ping,* who was cruel, huge, strong and skilled in martial arts. The local policemen were after him for quite a long time. One day my father's squad was informed that the wanted robber appeared at the town of Futshan. My father led some of his dectectives to lay a trap for the robber. He briefed his dectives that the robber was ferocious and armed, and that it was dangerous to cross fire with him in a crowded avenue. He told them that he would deal with him first, and that when the robber was overpowered, they would then rush out to catch him, but before that they had to hide at some concealed corners. Soon the robber appeared. My father walked towards him. Being well-dressed and gentle in outlook, my father was not suspected. The robber passed by casually. My father turned and called the robber's name. The robber became suspicious, and ran. But my father stepped forward and grabbed the robber's collar, who was then trying to draw his pistol. My father grappled the robber's arms. The robber struggled. But Yip Man's arms were too powerful for the robber, and his stance was too firm for him. At this moment the dectectives rushed forward and handcuffed the notorious robber and brought him back to their office.

A Tan-sau Movement as demonstrated by the late Grandmaster Yip Man.

When the robber was questioned, he admitted all charges laid against him. He only regretted that he never dreamt that he would be caught by a gentle scholar, because he had so far not met a real antagonist, and that he would not die content. My father smiled and said, *"You call me a scholar. Do you think you can defeat me with your techniques?"* The robber said, *"If I am allowed to fight with you bare-handed, I can defeat you within one minute."* Grandmaster yip Man asked his men to unbind the robber, and promised him that if he could win, he would be set free. The two were then ready to have a free fight in the hall of the dectectives office. The robber posed a wide stance, and adopted long bridge-arms, and attacked with thrusting and hanging punches, which seemed fast and powerful. My father dodged left and right, trying to keep himself evasive at first, and avoiding to make direct contact with the robber's punches. He waited for his chance. Suddenly, when the robber had just completed a reverse punch but had not yet withdrawn his arm for another attack, my father advanced, grappled the robber's wrist with his right hand, and pressed down the robber's elbow with his left hand, and exerted a powerful downward pull. The robber lost his balance and fell forward. At this moment, Grandmaster Yip Man raised his right leg to execute an upward knee-thrust at the robber's chest. The robber, having suffered such a deadly attack, fell on the floor, with white foamy saliva coming out from his mouth. Since this incident, my father was well-known as the unarmed scholar-dectective, and Futshan was peaceful and free from crimes during the years when he was being a captain of the dectective squad there.

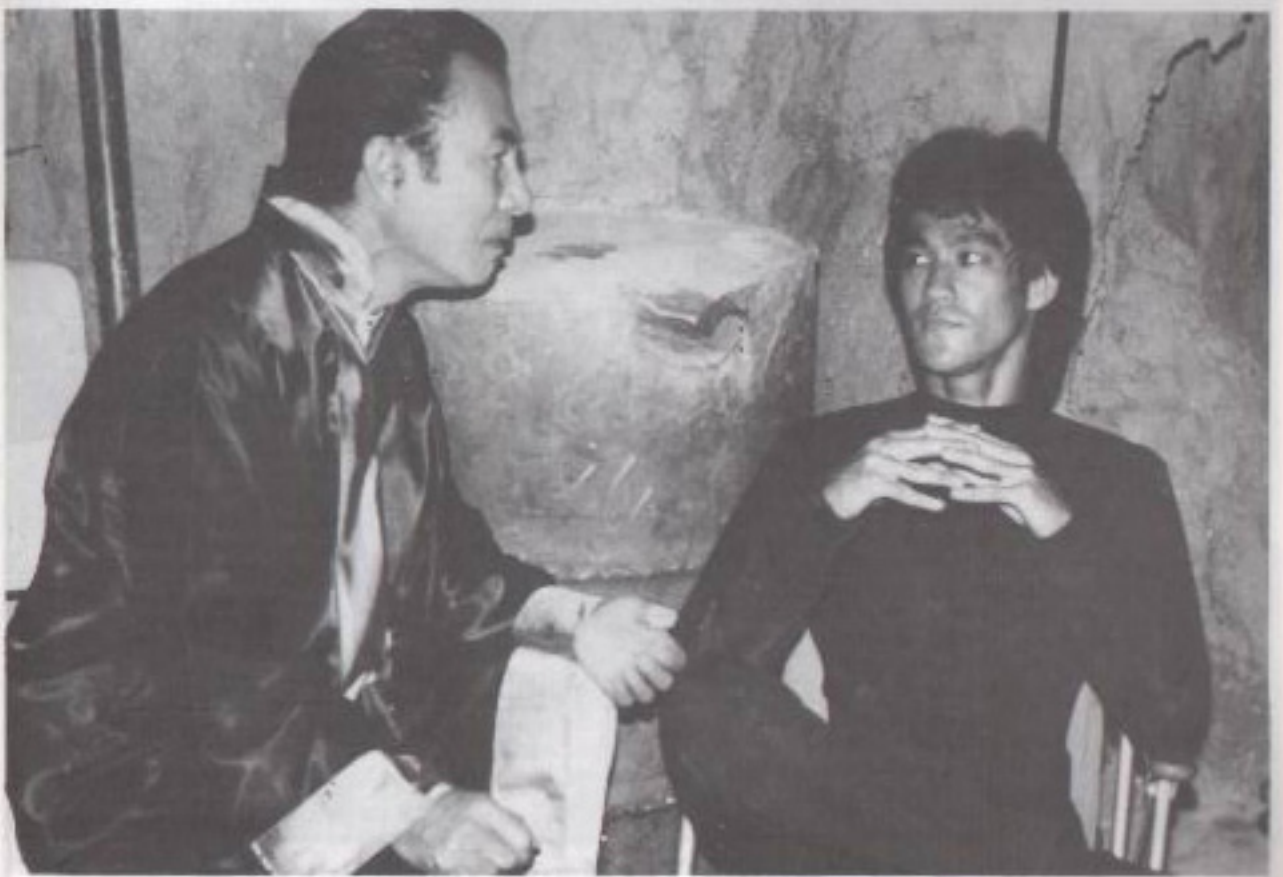
GRANDMASTER YIP AT HONG KONG

In 1949, when mainland China fell into the hands of the communists, my father left his homeland and went south to Hong Kong, where he settled down, set up a gymnasium, admitted students and taught them techniques of Wing Tsun. For the following thirty years he worked as a martial art tutor, and had so far brought up more than five hundred thousand students, who all help spreading the Wing Tsun techniques to all parts of the world. This great success meant as much to himself as to

others who worked hard for the same aim of spreading the techniques of Wing Tsun, for they all shared the joy of this successful deed. Grandmaster Yip Man would smile in satisfaction if he knew this.

GRANDMASTER YIP MAN & BRUCE LEE

Amongst the students of my father, Bruce Lee was one of the most well-known. Bruce Lee met Grandmaster Yip Man at Hong Kong, when he was studying at the *St. Francis College.* Bruce Lee's father, *Lee Hoi Chuen*, was a good friend of my father. They were fellow natives of Futshan. The close relationship between Bruce Lee's father and Grandmaster Yip Man, coupled with Bruce Lee's jealous inclination towards martial arts and his assiduity in his studies, resulted in my father's dedicated coaching for the boy. And before the end of the third year of learning Wing Tsun techniques from my father, Bruce Lee had to suspend his martial art lessons, for his had to leave Hong Kong for taking up academic studies in U.S.A.



Shek Kin & Bruce Lee together during a break in the filming of *"Enter the Dragon".*

The Great Grandmaster Yip Man & Young Bruce Lee.

The parting of Bruce Lee from Grandmaster Yip Man did not show any sign of permanent separation between the student and the master. But in fact there was disagreement in their mind. The fact was, I guess, that before Bruce Lee left for U.S.A., my father reminded him that Chinese kung-fu is one of the sophisticated arts of China, that we Chinese need kung-fu techniques to defend ourselves and to keep good health, and that techniques of Chinese kung-fu should not be taught so freely to foreigners, *(it was the typically Chinese traditional thinking of the old kung-fu masters!)* Bruce Lee promised to bear this in mind before he left for U.S.A. But soon after Bruce Lee had reached U.S.A., he set up a gymnasium, admitted foreign students, and taught them Wing Tsun techniques, to the surprise and disappointment of his master.

Grandmaster Yip Man, the author's son, and the author's wife in Yip's 75th Year Birthday Party.

BRUCE LEE'S AMBITION

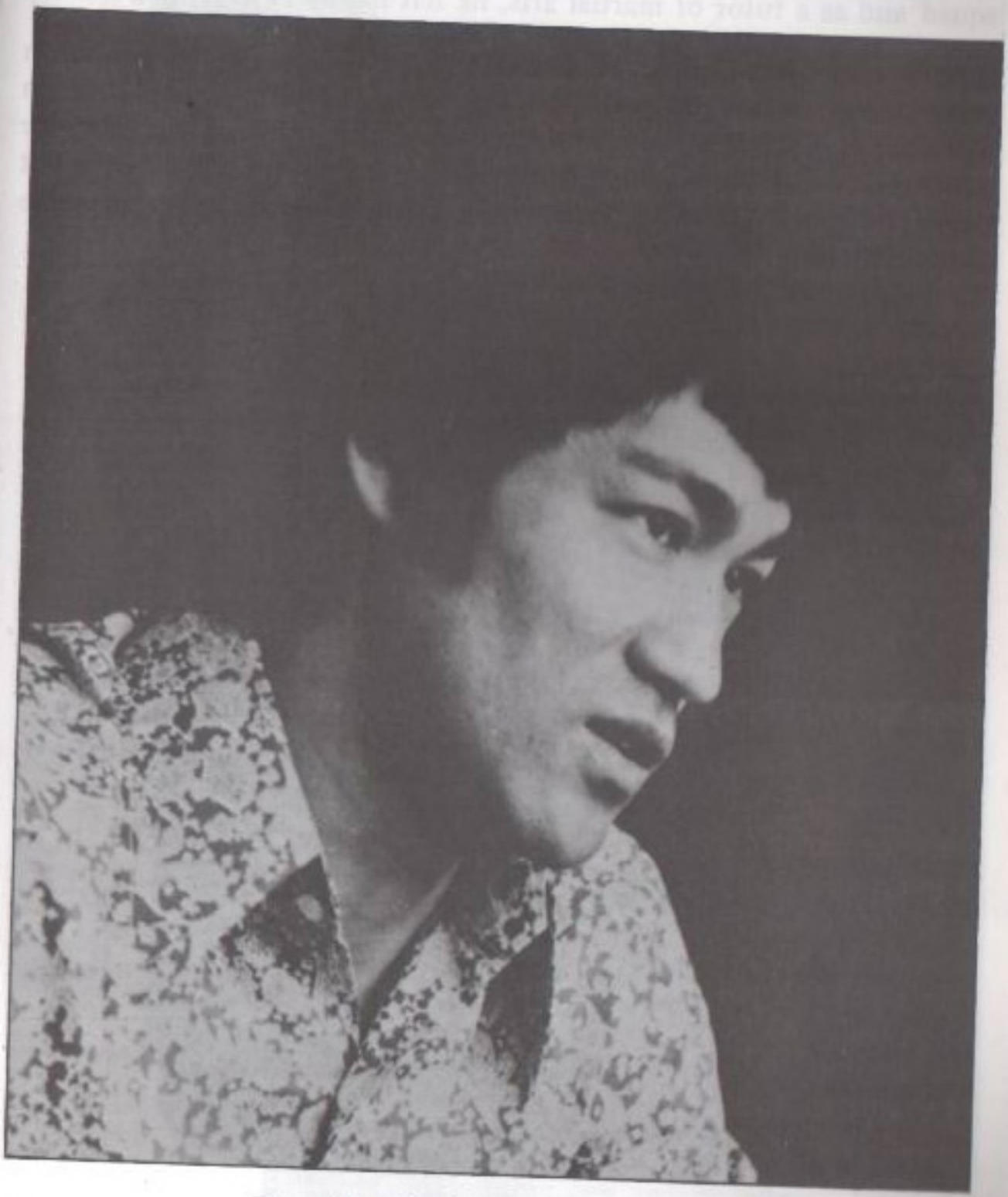
In the summer of 1965, Bruce Lee returned from U.S.A. to Hong Kong, brought with him his wife and his son. He paid a visit to his master, and requested him to teach the latter part of the *Wooden Dummy Techniques,* which Bruce Lee did not learn during the three years when he followed his master in Hong Kong before he went to U.S.A. He further asked my father to allow him to make a shooting with an 8 m.m. film of the complete set of *Siu Nim Tau (Little Idea)* techniques, which he needed for his teaching in U.S.A. In return for his master's favour, Bruce Lee offered to buy Grandmaster Yip a new domestic flat.

However, Bruce Lee made a very serious mistake. That was, he emphasized too much about money so as to hurt his own teacher's self-respect! So Grandmaster Yip Man refused him, saying, *"I can't promise you that, for the reasons that firstly you were not the only student I admitted, secondly, I had never promised any one of my students for such a request. If I accept your proposal, what should I say to my other students?"* Having been rejected by my father, Bruce Lee turned to me to ask for help. I said, *"Indeed we lived in hardship since we first came to Hong Kong more than ten years ago. We did not even had a house of our own. The offer of a new flat would of course ease our hardship. However, there is something more valuable than a comfortable materialistic life to a man. Besides, my father has a strong willpower, and is firm-minded. This is what you and I know. If he refused you, I can't persuade him to change his mind."*

WING TSUN KUEN & JEET-KUNE-DO

Bruce Lee returned to U.S.A. feeling bored. He didn't teach Wing Tsun anymore, because he knew that he would never become the "No. 1 Man" in Wing Tsun. In order to suceed in his career, he had to set up a new style and became the "Founder" himself. So he formulated his techniques into Jeet-Kune-Do, which he taught his own students, and for which he became famous. However, the techniques of his Jeet-Kune-Do, as observed on screens, were in fact mainly based on the techniques of Wing Tsun combined with Taikwondo and Karate, with some more western boxing, judo, northern Praying Mantis Kung-fu, etc. His theories,

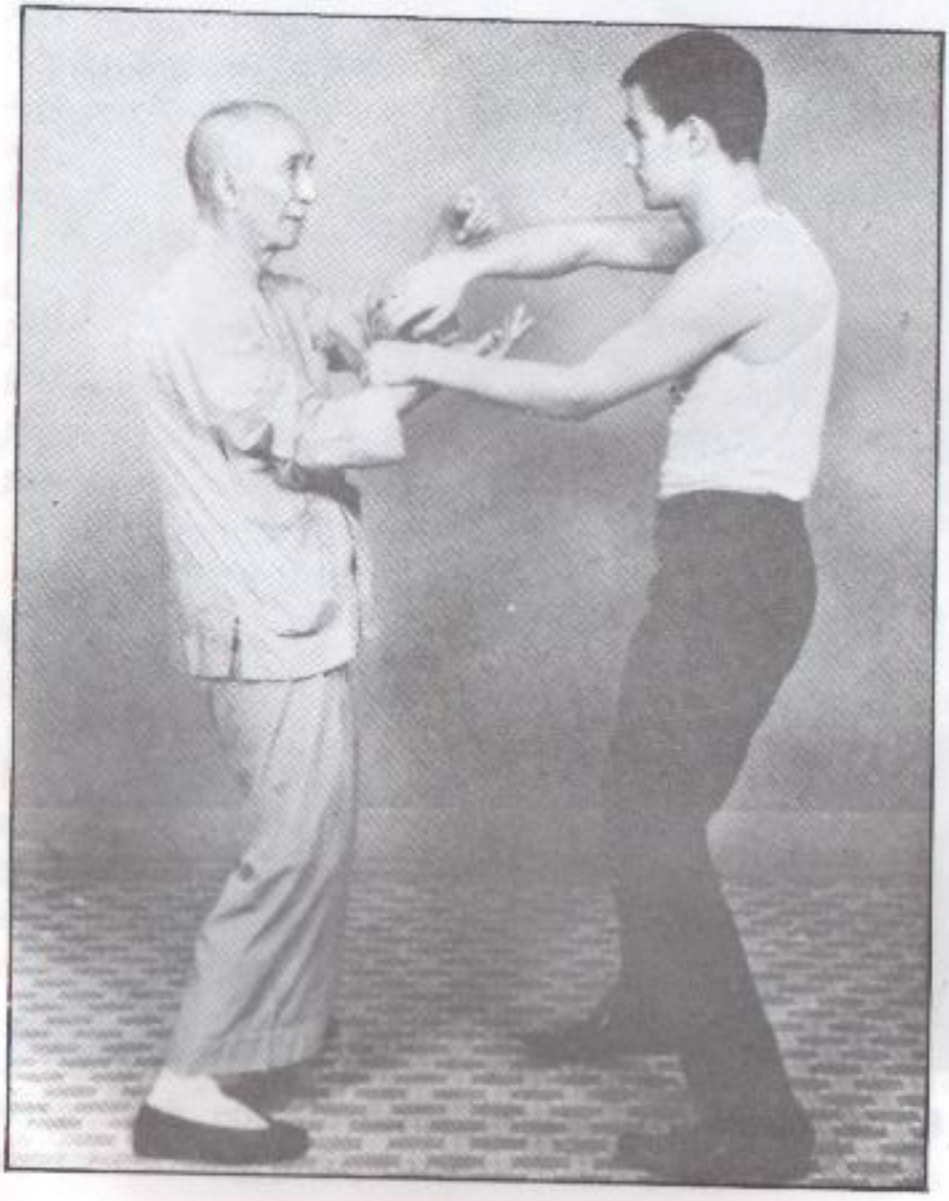
as released on newspapers, books, and magazines, were mostly the theories of Wing Tsun, then added up some Chinese philosophies of Taoism, as well some theories of western boxing or judo. When Bruce Lee became famous for his Jeet-Kune-Do, my father never mentioned Bruce Lee. He even did not like people talk about Bruce Lee in front of him.



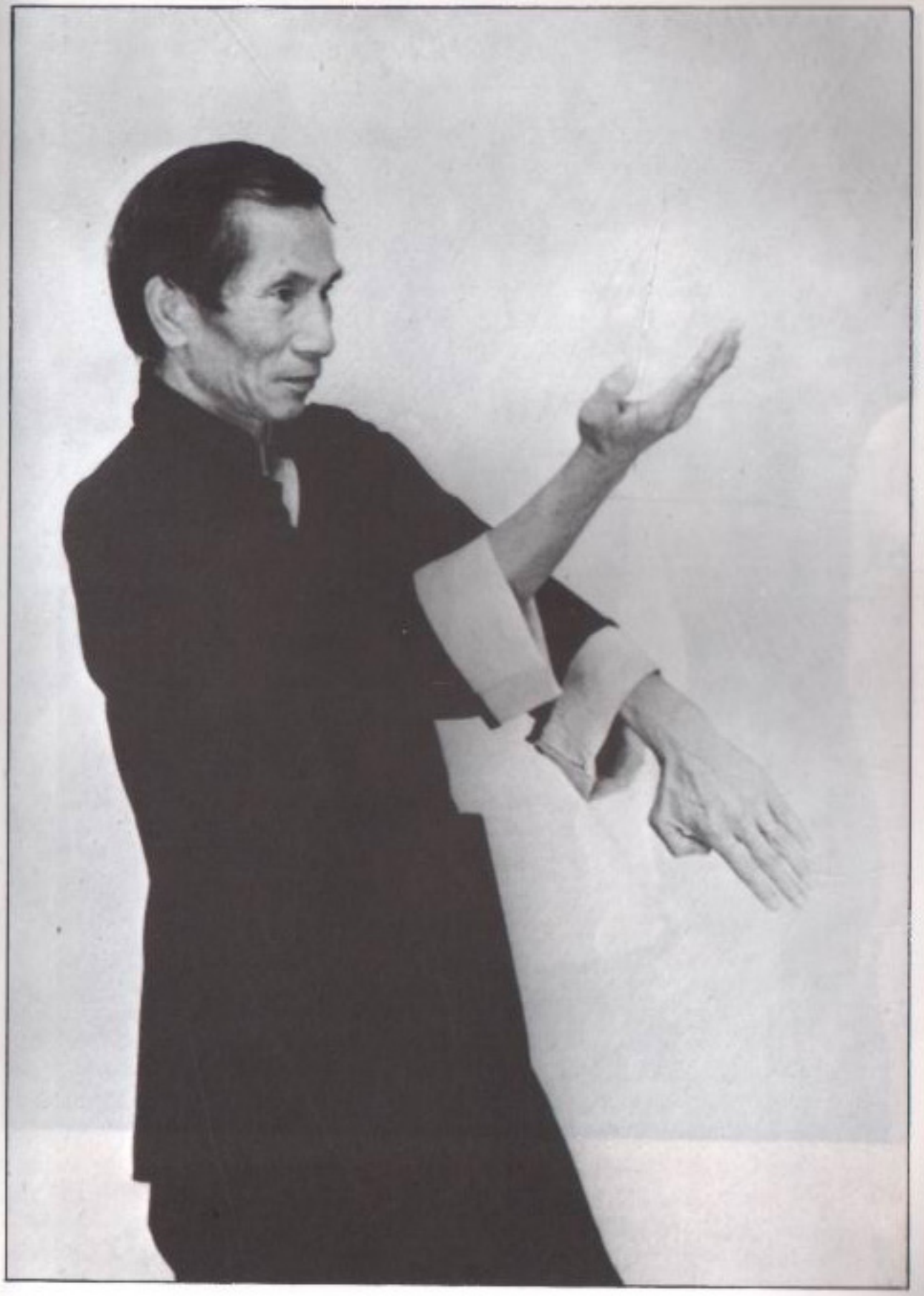
Bruce Lee the famous kung fu star.

As a matter of fact, the disagreement between my father and Bruce Lee was due to the difference of the life background and education of the two. My father when young received traditional Chinese education, and was influenced by Confucianism. He had thus a strong feeling of nationalism. Besides, he was strict and firm-minded. He could bear hardship of life. Though he was poor during his life as the captain of the dectective squad and as a tutor of martial arts, he felt happy in accepting his life.

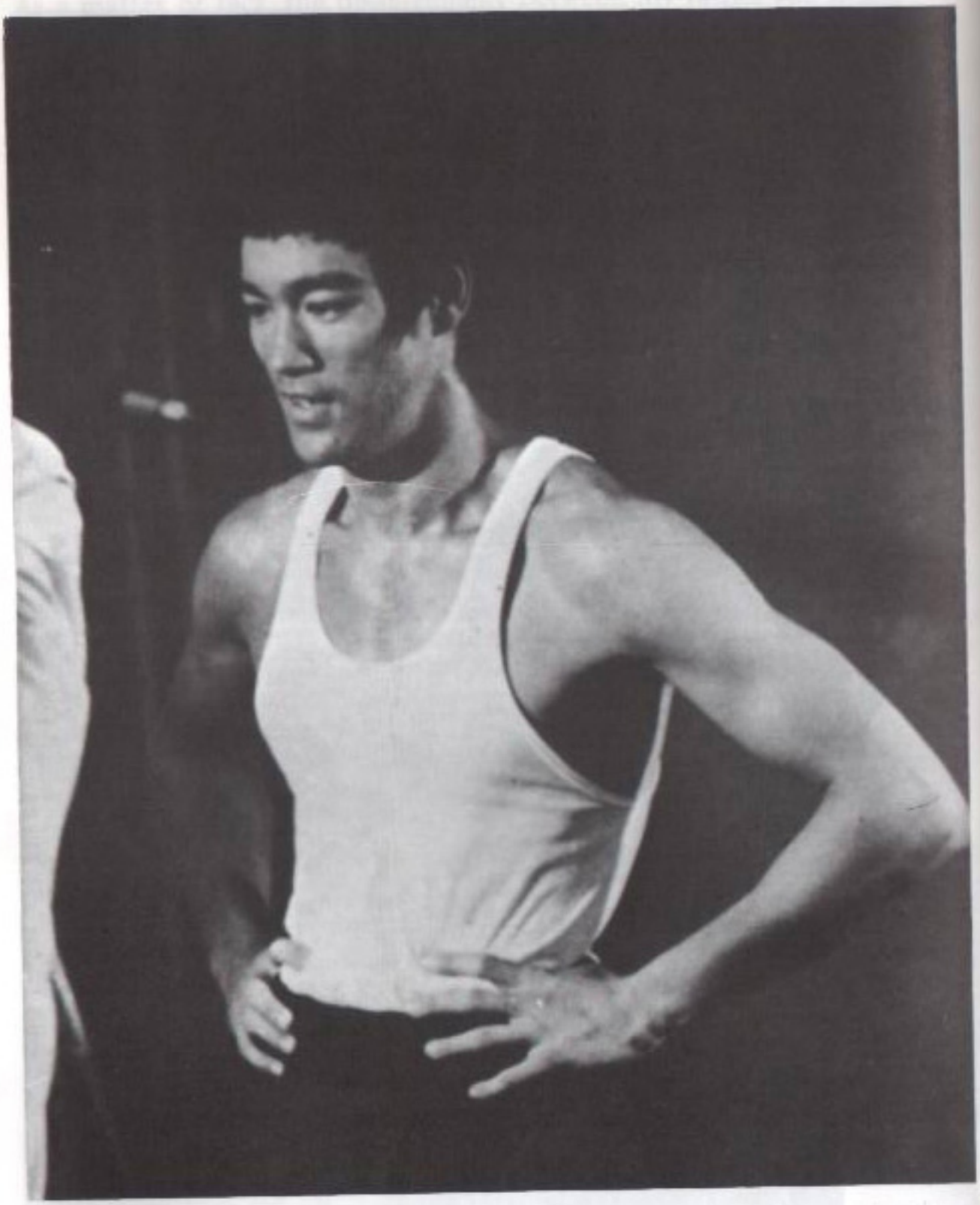
On the other hand, Bruce Lee was educated in an English school in Hong Kong before he went to U.S.A. to further his education in philosophy. He was deeply influenced by pragmatism. He struggled for fame and wealth during his life. He succeeded in obtaining both, but leaving both behind on his death – one to the world of martial arts, the other to his wife.



Grandmaster Yip Man teaching Bruce Lee the Wing Tsun Chi-Sau exercise.



The High & Low Gaun-sau Movement as demonstrated by Master Yip Chun.



Bruce Lee

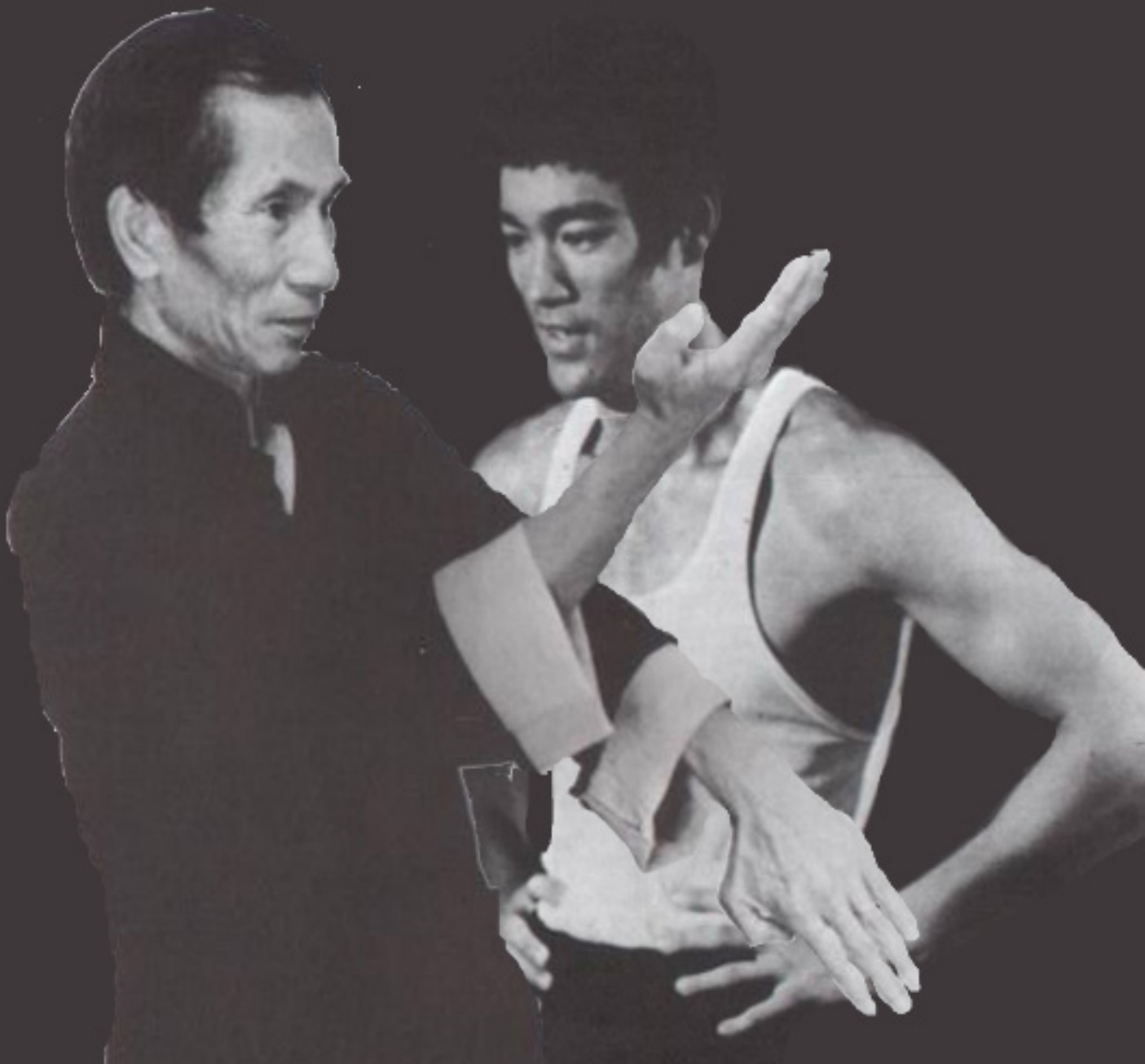
BART-CHAM-DAO	八斬刀	Eight-Cutting Broadswords Techniques
BIU-TZE	標指	Thrusting-Fingers form
BIU-TZE-SAU	標指手	Thrusting-fingers *(a movement)*
BONG-SAU	膀手	Wing-arm
CHANG-SAU	鏟手	Spade-hand
CHI-DAN-SAU	黐單手	Single Arm-clinging *(exercise)*
CHI-KWUN	黐棍	Pole-clinging *(exercise)*
CHIN GUM-SAU	前揿手	Front Pinning-hand
CHI-SAU	黐手	Arm-clinging *(exercise)*
CHI-SHEUNG-SAU	黐雙手	Double Arm-clinging *(exercise)*
CHONG	樁	prefighting posture *(southern Chinese)*
CHONG	樁	wooden dummy, piles, special equipment for kung-fu training
CHUEN-KIU	穿橋	Piercing-arm
CHUM-KIU	尋橋	Arm-Seeking form
CHUNG-LO	中路	mid-level
CHUNG-SIN	中線	median line
CHUNG-SUM-SIN	中心線	centre line
DING-JARN	頂肘	Butting-elbow
DUI-KOK-MA / JU-SUN-MA	對角馬	Diagonal Stance / Sideling Stance
FAK-SAU	拂手	Whisking-arm
FOOK-SAU	伏手	Bridge-on Arm
GAUN-SAU	捆手	Splitting-block
GEE-NG-DIU-TIE-MA	子午吊提馬	Meridian Half-hanging Stance

GEE-NG-MA	子午馬	Meridian Stance
GUM-SAU	揿手	Pinning-hand
HAR-LO	下路	lower-level
HAU GUM-SAU	下揿手	Back Pinning-hand
HOI-MA	開馬	Setting up of Stance
HUEN-BO / KAU-BO	圈步	Circling Steps / Plucking Steps
HUEN-GOT-SAU	圈割手	Circling-cut
HUEN-SAU	圈手	Circling-hand
JU-CHEUNG	側身掌	Sideward Palm
JU-GUM-SAU	側揿手	Side Pinning-hand
JUM-SAU	枕手	Sinking-block
JU-SUN-KUEN	側身拳	Sideling punch
JU-SUN-MA (=DUI-KOK-MA)	側身馬	Sideling Stance *(=Diagonal Stance)*
JUT-SAU	窒手	Jerk-hand
KAR-SIK (=CHONG)	架式	prefighting posture *(northern Chinese)*
KAU-BO / HUEN-BO	搆步	Plucking Steps / Circling Steps
KAU-SAU	搆手	Circling-block
KIU-SAU	橋手	bridge-arm
KUEN	拳	fist, fist-fighting
KUEN-TO	拳套	boxing form
KUO-SAU	過手	Fighting Practice
KWAI-JARN	跪肘	Downward Elbow Strike
KWUN-MA	棍馬	Pole Stance
KWUN-SAU	捆手	Rotating-arms *(complex movement)*
LAN-SAU	攔手	Bar-arm
LAP-SAU	攦手	Deflecting-arm *(complex movement)*
LAU-SAU	撈手	Scooping-arm

LIN-WAN-KUEN	連環拳	Chain-punches / Alternate-thrusting punches
LOK-SAU	碌手	Rolling-arms *(exercise)*
LUK-DIM-BOON-KWUN	六點半棍	Six-&-a-Half-point Long Pole Techniques
MANG-GENG-SAU	攀頸手	Neck-pulling Hand
MAN-SAU	問手	Inquisitive-arm
MUK-YAN-CHONG	木人樁	wooden dummy
MUK-YAN-CHONG-FA	木人樁法	Wooden Dummy Techniques
NOI-MOON	內門	indoor area
NUK-SAU	甩手	Free-hand Fighting Practice
OI-MOON	外門	outdoor area
PAK-SAU	拍手	Slap-block
PIE-JARN	批脛	Elbow-hacking
PO-PAI-CHEUNG	抱排手	Double-palms *(complex movement)*
SAAM-KOK-BO	三角步	Triangular *(Advancing)* Steps
SAAM-SING-CHONG	三星樁	three-star dummy / tripodal dummy
SAAM-PAI-FUT (=SIU-NIM-TAU)	三拜佛	Praying Thrice to the Buddha
SEI-PING-MA	四平馬	Quadrilateral Level Stance
SHAT-GENG-SAU	殺頸手	Throat-cutting Hand
SHEUNG-KUEN	雙拳	Double-punches *(complex movement)*
SHEUNG-LO	上路	upper-level
SIU-NIM-TAU	小念頭	Little Idea form
TAN-SAU	攤手	Palm-up Arm
TIE-SAU	提手	Lifting-arms / Rising of Arms
TOK-SAU	托手	Elbow-lifting Hand
TUT-SAU	脫手	Freeing-arm *(complex movement)*
WU-SAU	護手	Protective-arm
YAN-CHEUNG	印掌	Stamping-palm
"YAT" CHI KUEN	「日」字拳	Character *"SUN"* Fist
"YAT" CHI CHUNG KUEN	「日」字衝拳	Character *"SUN"* Thrusting Punch
"YEE" CHI KIM YEUNG MA	「二」字扯羊馬	Character *"TWO"* Adduction Stance

GENERAL TERMS OF CHINESE MARTIAL-ARTS

CHUNG-SI	宗師	Grand-master of a style
DAI-GEE / MOON-YAN	弟子	student(s), follower(s), disciple(s)
GAR	家	family, style
JO-SI	祖師	Founder of a style
KIU / KIU-SAU	橋手	bridge-arm
KUEN	拳	fist, fist-fighting
KUEN-FA	拳法	fist-fighting method
KUEN-SU	拳術	Art of fist-fighting
KUEN-TO	拳套	boxing form
KUNG	功	power or strength of a martial-art trainee
KUNG-FU	功夫	collequial term of martial-art
KUNG-FU	工夫	work, knowledge, technique
MO	武	military
MOON-TO	門徒	disciple(s)
MOON-YAN (=DAI-GEE)	門人	
MO-SU	武術	formal term of martial-art
PAI	派	style, system, special group, school

SHAO LIN CHI	少林寺	Mandarin pronunciation of Siu Lam Monastery
SI-DEI	師弟	younger Kung-fu brother
SI-HING	師兄	elder Kung-fu brother
SI-JE	師姐	elder Kung-fu sister
SI-JUK	師侄	Kung-fu nephew *(student of si-dei)*
SIFU	師傅	Kung-fu instructor, reverend title for a technical professional in any trade
SI-FU	師父	Paternal-teacher, Kung-fu father, mentor
SI-KUNG	師公	Kung-fu grandfather *(teacher of si-fu)*
SI-MO	師母	wife of si-fu, Kung-fu mother
SI-MUI	師妹	younger Kung-fu sister
SI-PAK	師伯	elder Kung-fu brother of si-fu
SI-PAK-KUNG	師伯公	elder Kung-fu brother of si-kung
SI-SOK	師叔	younger Kung-fu brother of si-fu
SI-SOK-KUNG	師叔公	younger Kung-fu brother of si-kung
SI-JO	師祖	teacher of si-kung
SIU LAM GEE	少林寺	Siu Lam Monastory
TO-DEI	徒弟	student, disciple *(southern Chinese)*
TO-SUEN	徒孫	Kung-fu grandson *(student of to-dei)*
TO-YEE (=TO-DEI)	徒兒	student, disciple *(northern Chinese)*
TUNG-MOON	同門	fellow-student, follower of the same style
WU-SU	武術	martial-art, kung-fu *(Mandarin pronunciation)*

Master Yip Chun & Master Leung Ting.